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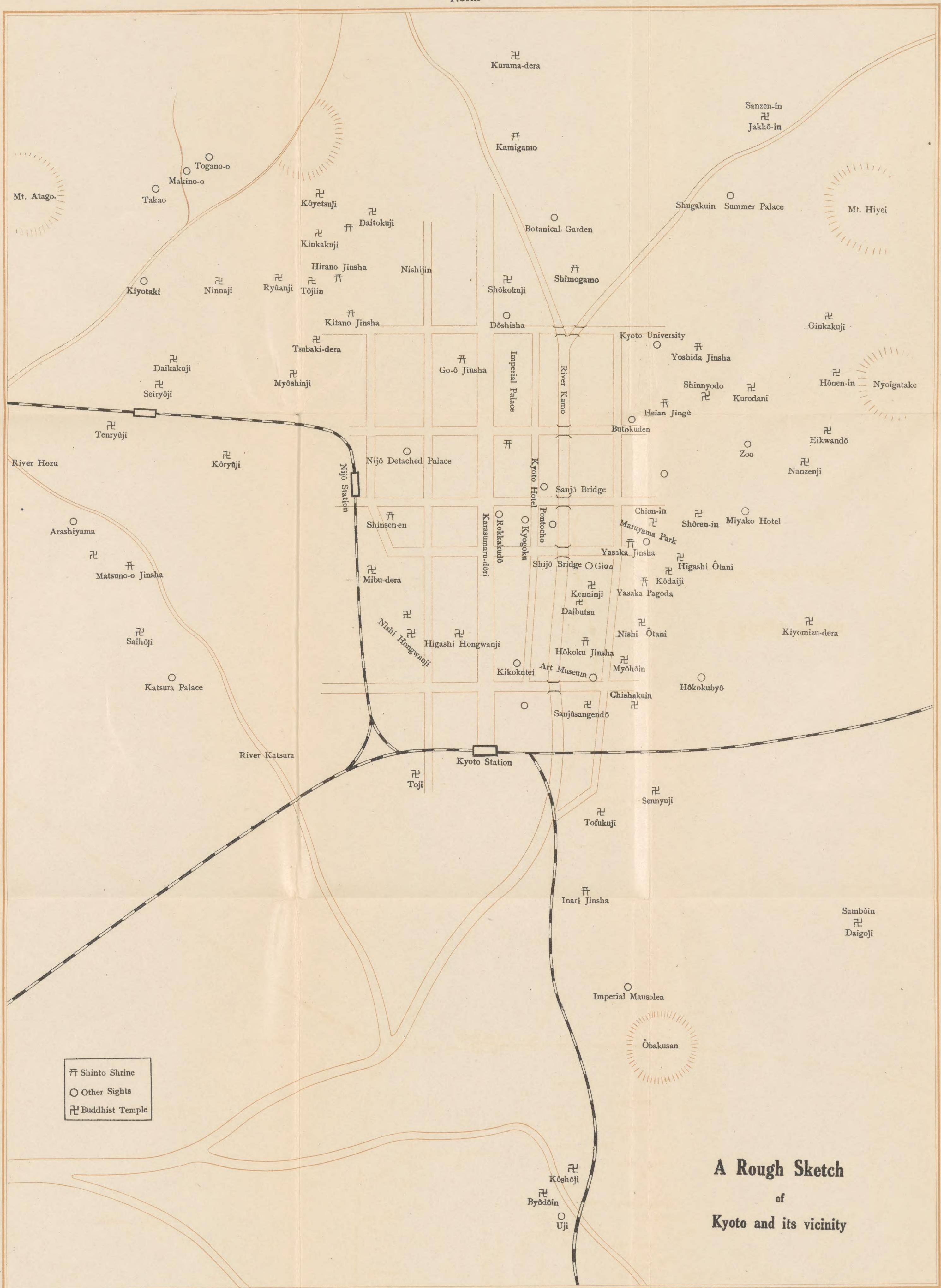
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SIGHTS  
OF  
OLD CAPITAL

BY  
AISABURO AKIYAMA,

AUTHOR OF  
"A BRIEF HISTORY OF PICTORIAL JAPAN"  
"PAGODAS IN SUNRISE-LAND"  
"GION FESTIVAL"  
etc., etc.

舊都名勝記  
秋山愛三郎著

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1919.



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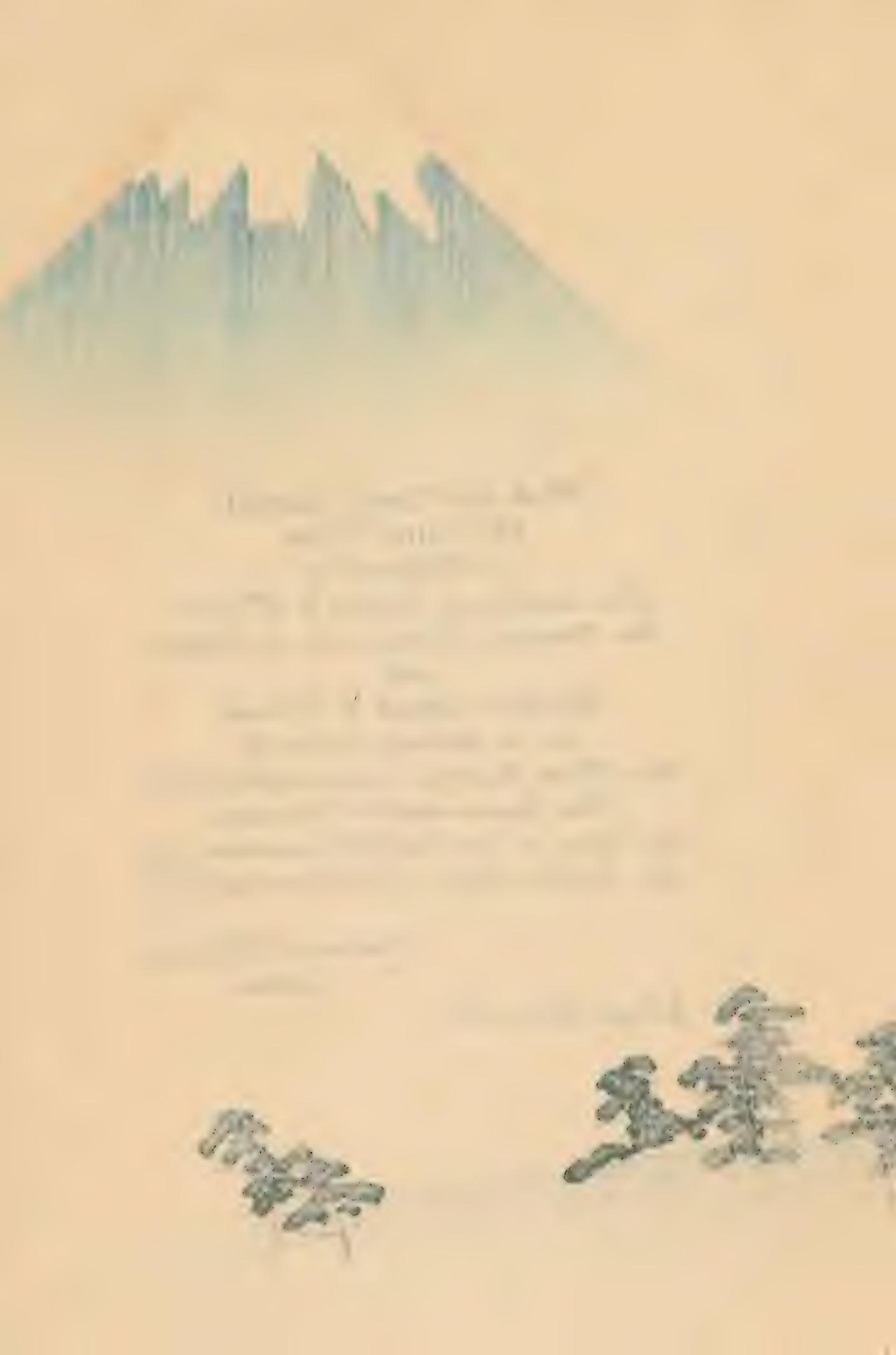


With the Deepest Respect  
This Little Work  
Is Dedicated to  
His Excellency Roland S. Morris,  
The American Ambassador to Japan,  
and  
Madam Roland S. Morris  
As an Eternal Token of  
The Most Grateful Remembrance For  
The Innumerable Kindnesses  
As Loftly as Our Holy Mountain Fuji,  
The Peerless Pride of the Sunrise-Land.

Hisaburo Akiyama,  
Author.

Tokyo: July, 1919.





## PREFACE

It goes without saying that Kyoto is the great center of sightseeing in Japan, and its complete guide-book has been keenly needed for a long time, hence the publication of the present volume. If it serves the purpose even in the least degree, it will certainly give an ample satisfaction to the

Author,

AISABURO AKIYAMA,

Tokyo: July, 1919.





## ARASHIYAMA

Don't talk about Japan before you have seen Kyoto;  
Don't talk about Kyoto before you have seen Arashiyama.







# SIGHTS OF OLD CAPITAL.

## KYOTO

Kyoto, the classical capital richest in historical interest and the seat of the religious headquarters, is certainly the center of the fine arts and sights of Japan. Besides, Kyoto is the most important ceremonial city where the grand ceremonies of coronation and *Daijōsai*\* shall permanently be performed in accordance with the Imperial House Law promulgated in 1889. It had been the capital of the Empire from 794 A.D. till 1869 when the Emperor and his government removed to Yedo or Tokyo of the present day.

It is absolutely undeniable that no place in this country is so interesting and instructive to sightseers as Kyoto, being matchlessly enriched with the beautiful Buddhist temples and Shinto shrines of many centuries, the exquisite festivals nowhere else to be seen, and the tempting shops and factories of silks and art-objects. Especially, the artistic landscape gardens and charming suburbs of Kyoto, profusely favored by nature, are scarcely within the reach of pen and brush. Apart from the political standpoint, no concrete idea of the Sunrise-land would be obtained without paying a visit to our far-famed old capital.

\* The unique Shinto festival performed personally by the Emperor on enthronement.

Now, the term 'Kyoto' means 'capital,' and Kyoto is often called 'Saikyo,' or the western capital, in contradistinction to Tokyo, or the eastern capital.

The city of Kyoto covers an area of about 14 square miles, approximately 5 miles from east to west and 4 miles from north to south, and is situated on a flat land, 162 feet above the sea-level, delightfully sheltered by thickly-wooded mountain ranges on three sides, namely, Higashiyama in the east, Nishiyama in the west, Kitayama in the north, while there stretches towards the south an extensive fertile plain reaching as far as Osaka Bay. The loftiest peak peeping through a veil of silvery clouds in the north-east is holy Hiyeizan; romantic Kuramayama towers high in the north; mystic Atagoyama and picturesque Arashiyama lay in the west, respectively enjoying a bird's eye view over the lovely groves of pines and bamboos scattered here and there like tasteful patterns on a piece of brocade. From north to south in the eastern part of the city runs a clear stream of the Kamo-gawa, which is joined with Lake Biwa by a canal of about six miles long, while in the west meanders the River Katsura with its plentiful fish.

Kyoto stands on the trunk-line of the railways running through the country, 330 miles distant from Tokyo and 47 miles from Kobe. Its population numbers 670,000 with about 130,000 households and is steadily increasing if not at bounds and strides.

**A HISTORICAL OUTLINE OF KYOTO:** It had been a custom of remote antiquity to change the seat of the Imperial Court at the commencement of each reign, which mostly took place within the limit of Yamato Province. It could be easily

done when the organization of government was simple, but it became no longer possible owing to the expanse of complicated state affairs. Thus, Nara was made for the first time a permanent capital in 709 A.D. Subsequently, the Emperor Kwammu removed the capital in 784 from Nara to Nagaoka, which now forms the south-western suburb of Kyoto. Finding Nagaoka, however, too small to be a substantial capital, the Emperor again selected in 793 the village of Uda in Kadono district, which ultimately has developed into present Kyoto. In October of the following year when the Palace was partially completed, the Emperor took up his residence in the new capital and gave order to call it the *Heian-kyō* (Capital of Peace). Then the remaining work was hurried on under Imperial direct supervision, so that the magnificent *Daigokuden* (Hall of State) was successfully constructed within a year, while the laying out of the streets came to a conclusion in the latter part of 805.

The *Heian-kyō*, which was planned upon Chinese model, had an area of 3 miles from east to west and  $3\frac{1}{3}$  miles from north to south, and was surrounded by a low mud wall encircled by the moats. Nine broad streets ran from east to west, starting with *Ichijō* (First Street) in the north and ending with *Kujō* (Ninth Street) in the south; the similar series of streets intersected them from north to south with *Kyogoku* in the eastern extremity and with *Nishi-Kyōgoku* in the west, while 26 lanes, each 40 feet in width, were laid out between these streets. The broadest street measured 170 feet wide and the narrowest about one-half. At the entrance of every thoroughfare, there stood a handsome gateway; the *Rashōmon* in the south was particularly noted. The most important thoroughfare *Shujaku-dōri*, 280 feet wide,

ran from north to south, that is, from the main gate of the Imperial Palace to the *Rashōmon*. The city was divided into two administrative sections: one-half in the west of *Shujaku-dōri* was named *Ukyō* (Right Capital) and the other half in the east *Sakyō* (Left Capital), while they were poetically called *Chōan* and *Rakuyō*, the names of two ancient capitals of China. The Imperial Court, then known as 'Dai-dairi,' comprised nearly one-fifteenth of the total dimension of the city and was located between *Ichijō* and *Nijō*, much further to the west of its present site. Profound peace reigned for wellnigh three hundred years following the foundation of Kyoto. When the Fujiwara family was at the climax of influence, the Imperial glory was overshadowed in many respects; but, the city itself prospered on the contrary, because there were successively built temples, shrines and nobles' villas on the other side of the *Kamo-gawa*. At the decline of the time-honored House of Fujiwara, there sprang up two powerful clans, viz., Minamoto and Taira. The mighty conflagration, which occurred in April of 1177, almost ruined the city, destroying 20,000 houses and the Imperial Palace. In June of 1180, the all-powerful Taira-no-Kiyomori removed the capital to Fukuhara near Kobe, though for a brief while, which brought about a quick decadence of Kyoto. Then, there followed consecutive wars between the Taira and Minamoto Clans, as a sequel of which the former was completely annihilated in 1185. This eventually gave rise to the establishment of the Shogunate or military government at Kamakura in 1192, Minamoto-no-Yoritomo becoming the generalissimo of the whole country. The outcome of this novel administration led Kyoto to be a nominal capital. In 1221, the growing arrogance of

the Hōjō Regent caused the Emperor to wage battle against the feudal government of Kamakura, which, however, ended in the total defeat of the Imperial forces. Thus, Kyoto was trampled under the puissant feet of an overwhelming army dispatched by the Shogunate; as its result, three ex-Emperors were exiled to the lonely islands, far off from Kyoto. This is historically known as the *Shōkyū* War. On the fall of the Kamakura Shogunate, Ashikaga Takauji became the first Shogun of the Ashikaga Dynasty, administrating state affairs in Kyoto. This period was practically an unbroken line of disturbances excepting a wink's tranquility at the beginning. Another attempt of the restoration of administrative power to the Throne led to a long civil war of fifty-seven years (1336-1392) desperately fought between the adherents of the Southern and Northern Courts, by which Kyoto suffered severely. Finally, there broke out that horrible inter-civic war of *Ōnin* (1467-1475), in course of which the rival followers of Yamana Sōzen and Hosokawa Katsumoto struggled hard until they became completely exhausted. This transformed the city of Kyoto into a dreary wilderness, reducing to ashes all the temples, shrines, houses and priceless works of art. No period had been so dismal and dreadful to the Imperial House as the interval of about one hundred years immediately after the *Ōnin* War. The Court was driven into such straitened circumstances that it is utterly beyond description. Many of court-nobles had to live from hand to mouth by plying menial work, while others were obliged to take shelter away from home. As it was, alas! the capital was nothing but the shadow of its whilom splendor. It was indeed at this critical juncture that our gallant lord Oda Nobunaga made his timely appearance

in 1569, finding Kyoto in the most wretched condition ever witnessed. The foremost loyalty he showed towards the Emperor was to repair the dilapidated Palace and to lay out the ruined streets anew. As bad luck would have it, he was assassinated by one of his generals just on the threshold of bringing the whole country under his sway. He was, however, succeeded by a still greater man than himself, who was no other than Toyotomi Hideyoshi, *alias* the Taikō, the unprecedented hero Japan has ever produced. Though of humble birth, Hideyoshi was peerlessly endowed with the nerves of steel and entertained a stupendous enterprise. In fact, it did not take him very long in subduing all the feudal lords in the Empire and grasped the reins of administration, enabling the people to enjoy a peaceful life after having passed many weary years of uneasiness. He endeavored in restoring the Imperial Palaces, the shattered temples and shrines and the broken streets, while he constructed for himself the gorgeous *Juraku* Palace in Kyoto and the famous *Momoyama* Castle of dazzling magnificence at Fushimi in the southern suburb. This was the so-called brilliant *Momoyama Period*, which came to be used in future generations for an epithet for pomp and grandeur. The city thus thoroughly renovated became again the real capital almost as flourishing as it was in the reign of the Emperor Kwammu. Nevertheless, the prosperity of the grand *Momoyama* Period turned out to be a momentary dream, because all these treasured structures were irreparably demolished by Tokugawa Ieyasu in the 18th year after the death of Hideyoshi, that is to say, in 1615 when the Toyotomi family met with the shocking fate of extermination. Prior to this, Ieyasu became the Shogun in 1603 and established

his feudal government at Yedo, which had wrapped Kyoto as a matter of course in a shroud of insignificance but in peace for 265 years. In the meantime, the intercourse with foreign countries stimulated the loyalists in no little degree to restore the power of administration to the Throne, which later gave rise to the repeated battles between the loyalists and the Shogun's vassals. At last, the Yedo Castle surrendered to the Imperial army in 1868, resulting in the complete downfall of the Tokugawa Shogunate. From the next year, the Imperial House and government have been stationed at Tokyo; yet, Kyoto, the heart of sightseeing, shopping and scenic beauty, shall always be found as the most attractive city not only in Japan but in the Far East.

**GOSHO (IMPERIAL PALACE)** occupies its stately site in the center of the Imperial Park beautifully planted with innumerable trees of pines, cherries, plums and so forth. The Park comprises an area of about 220 acres of ground in the northern part of the city and is encircled by a low stone wall. In olden times, there stood the residences of the princes and court-nobles, but they were all taken down many years ago. The Palace is situated within an enclosure measuring 26 acres and is surrounded by a tall tile-roofed wall made of brownish mud and plaster with five stripes on it. This majestic-looking wall is known as '*Tsuiji*' and is pierced by four principal gates—the *Kenshun-mon* in the east, the *Gishū-mon* in the west, the *Kenrei-mon* in the south, and the *Sakuhei-mon* in the north. The Palace was destroyed by fire several times and was re-erected

last in 1856. The original Palace constructed by the Emperor Kwammu in 794 was further to the west, while the present location dates back to 1336 and had been resided by twenty-six Emperors until the Restoration in 1868.

Entering the *O-Daidokoro-mon* or Honorable Kitchen Gate in the north of the *Gishū-mon*, the visitor is shown to a room where the permit is vised by the official in charge and the name is to be signed in the visitors' book. Then, the Palace-guide conducts the visitor to the *Mikurumayose*, or an entrance-hall, where shoes and overcoat must be taken off. Now, passing through a corridor, there is reached the *Shodaibu-no-ma*, or the waiting hall for dignitaries, consisting of three compartments with the walls and sliding-screens decorated with sepia-drawings. The cherry-trees of the First Room are painted by Hara Zaishō, the storks of the Second by Kanō Eigaku, and the tigers of the Third by Kishi Gantai. In the corridor just outside the *Shodaibu-no-ma* stand two 'Tsuitate' screens with the paintings of a man on horseback and horses executed in monochrome by a certain artist of the Tosa School. The next room, which looks like a corridor, is called the *Denjō-no-ma*,\* where are set three red-lacquered low tables on which the courtiers had meals. The two larger tables are named *Naga-Daiban*, and the smaller one *Kiri-Daiban*. The arm-chair *Go-Ishi*† placed in the north-eastern corner of the *Denjō-no-ma* was used for the occasional seat of the Emperor and was nightly covered with a silk cover of *Suō* or purplish color, which was kept during

\* *Denjō* is pronounced *Tenjō*.

† *Ishi* is the classical pronunciation for *Isu*.

THE GOSHO, OR THE IMPERIAL PALACE.





the daytime in a special place called the *Sao-no-ma* in the south-western nook. Then the visitor is led to the *Seiryō-den* (Emperor's Usual Residence). Just before entering the *Seiryō-den*, there is found, paved under the steps, an alarm-board *Naru-Ita*, which is expressly made to creak whenever one treads on it. Notice on the right hand a *Tsuitate* screen on which are written the year's celebrations.

**THE SEIRYŌ-DEN**, 54 feet on each side, consists of about ten rooms, of which the main hall is only accessible. It was employed for performing ceremonies such as 'Four Quarters Worship' on New Year's Day and the like. In the middle of the hall is installed the *Michōdai*, or a dais, on which the Emperor sat on ceremonial occasions. It is decorated with a white silk-hanging '*Okatabira*' with patterns on it; the winter pattern is called '*Kuchiki-gata*' (dead tree pattern) and the summer pattern '*Ashi-ni-Tsuru*' (reeds and storks). The narrow strips of red and black silks hung down over the hanging are named '*Nosuji*'. Near the dais are placed two stools for the Imperial Regalia; a wooden dog, *Koma-Imu*, on the left side, and a lion, *Shishi*, on the right. The sliding-screens are painted by Tosa Mitsukiyo, showing the clouds with strong blue color. Each picture is accompanied by a poem written on the *Shikishi* paper and is pasted on the upper part, serving as the illustration of the subject treated. In the south-eastern corner of the hall, there is a floor known as *Ishibai-dan*, which is made of cement and strewn with sand whenever the Emperor might worship his ancestral deities and so on without descending to the ground. In the front court of the *Seiryō-den* are growing two clumps of bamboo in wooden fences, respectively called

*Kara-Take* or *Kan-Chiku* and *Kure-Take* or *Go-Chiku*, the names taken from *Han* and *Wu*, the two ancient kingdoms of China. It is said that sparrows used to come down on these bamboos every early morning and twittered as if to announce the Emperor of daybreak. The *Seiryō-den* is built of unpainted *hinoki* (ground-cypress) wood like other Palace edifices and its roof is of the so-called *Hirwada-buki*, or roofed with thick shingles of *hinoki*. The shutters are suspended on iron rods that hung from the roof, a style peculiar to old palatial houses and temples. Leaving the *Seiryō-den*, the visitor proceeds to the *Shishin-den*.

**THE SHISHIN-DEN**, sometimes pronounced ‘*Shishii-den*,’ measures 72 feet by 108 feet. It is the main hall of the Palace where the most important state ceremonies had been performed. Here the coronation of the present Emperor took place in 1913, when His Majesty sat on the *Takamikura*, or the resplendent dais installed in the middle of the hall. Another dais on the right is called the *Michōdai* and was to be used by the Empress. The northern wall of the hall consists of nine panels or screens known as ‘*Kensei-Shōji*’ or Sliding-screens of Sages. On the central panel are depicted a turtle and two dogs, while on the four panels on each side the portraits of the distinguished Chinese ministers and generals, who lived during the Three Dynasties and the T'ang Dynasty. Each panel contains four figures, numbering thirty-two in all, and they were copied by Kanō Sukenobu after the model painted in 888 by the renowned artist Kose-no-Kanaoka. On the back of these panels are delineated birds and flower patterns. The hall is surrounded by verandahs and is ascended by three stairs; the front stair has 18 steps, while each of the

east and west sides has 9 steps. The flight of 18 steps is said to represent the number of the ancient ranks of court officials. Those who were entitled to ascend the steps were called '*Denjō-bitō*' (men up the hall) and those who were not '*Jige*' (down on the earth). In the front court outside the *Shishinden* is growing a cherry-tree named *Sakon-no-Sakura* on the left hand, and a species of orange-tree, *Ukon-no-Tachibana*, on the right. The former signifies the spirit of the Japanese and the latter had been regarded as the king of fruit-trees in the earliest ages. The designation of *Sakon* and *Ukon* were derived from the names of the Imperial Body Guards stationed near here. The guards were organized of archers and horsemen, and they were divided into the right (*Ukon*) and left (*Sakon*) companies, respectively headed by a general who was appointed as a rule from among the sons of either regent or prime minister. The tablet hung on the lintel just above the front stairs, bearing three characters *Shi-shin-den*, was written by Kamo-Agatanushi-Yasutaka, a noted calligraphist. From the *Shishinden* the visitor is conducted to the *Ko-Gosho* (literally, the Minor Palace).

THE **KO-GOSHO** consists of three rooms, each of 18 mats. Here the Shogun's envoy, Governor of Kyoto and feudal lords were received in audience by the Emperor. On the walls and sliding-screens are depicted the New Year's Ceremonies, the famous views, some historical subjects, each being accompanied by an explanatory poem written on the *Shikishi* paper. The bold blue stripes on the pictures suggest clouds, presenting a striking feature peculiar to the Japanese painting. The *Jōdan-no-ma* (Uppermost Room) is painted by Kanō Eigaku, the *Chū-dan* (Middle Room) by Tsuruzawa Tanshin, and the *Gedan*

(Lowest Room) by Katsuyama Tanbun. The decorations on the back side of the sliding-screens facing the eastern corridor are executed by Hara Zaishō, those on the south by Umeda Zaishin, those on the west by Kaihoku Yūshō, and those on the north by Reizei Tamenori. All these rooms look out on a very beautiful landscape garden. Beyond the *Ko-Gosho* lay many buildings, namely, the *Ogakumonjo* (Imperial Study), the Empress Palace, etc., but they are inaccessible to the public. Now, the visitor turns homewards, admiring on the way a number of cedar-doors decorating the corridors, most of them are painted by Chikudō, Yūtei, Nanrei, Zaishō and so on.

**ŌMIYA GOSHO AND SENTŌ GOSHO** are situated in the same premises in the south-east of the Imperial Palace, covering about 18 acres of ground enclosed by the *Tsuiji* wall. The **ŌMIYA GOSHO** is the Palace erected by the Tokugawa Shogunate in 1643 for the residence of Tōfukumon-in, the consort of the Emperor Gomizunowo and mother of the Empress Myōjō. It fell a victim of a conflagration in 1854 and the present edifice is a portion of the Palace re-built afterwards. There is not much to attract sightseers. The **SENTŌ GOSHO** denotes the Palace constructed by the Tokugawa Shogunate in 1628 as a retreat for the ex-Emperor Gomizunowo, whose consort was a daughter of Hidetada, the 2nd Shogun of the Tokugawa Dynasty. The Palace was burned down by fire in 1854 and has never been re-erected, but there remains a famous garden charming at each season. This garden, the unique relic of the *Sentō Gosho*, measuring about 9 acres, is densely grown with mighty old trees such

as pine, maple, cherry, oak, camphor, beech, *keyaki* (*zelkova acuminata*) and so forth. It is so skilfully laid out that all appear perfectly true to nature, making one feel as if it were a forest far, far off in the country. There are two large lakes, several cascades and islets, and a few ceremonial tea-rooms tastefully put up here and there. An islet is spanned by an artistic stone bridge over which a canopy of wistaria is hung, and there is also found a historic lantern made of the *Kansuisaki* stone and brought over from Mito Province. The garden is highly reputable and is counted as one of the most beautiful in the Empire.

**NIJŌ RIKYŪ (NIJŌ DETACHED PALACE)**, formerly known as the Nijō Castle, is undoubtedly the paramount relic of all the palatial buildings in Old Japan. In short, it may be rightly said that 'you are not entitled to talk about magnificence before you have seen the Nijō Detached Palace.' The Castle was erected by Ieyasu, the founder of the Tokugawa Dynasty, to serve as his temporary residence whenever he might pay a visit to the Imperial Court in Kyoto. The work was started in 1602 and was nearly completed when he took his first lodging on March 21st of the following year. It was indeed at the Nijō Castle that there met on February 3rd of 1868 an extraordinary Council of State in the presence of the Emperor Meiji, when he gave an order to convene a deliberative assembly and to decide all state affairs by public opinion in accordance with the Imperial Oath of the Five Articles, simultaneously issuing the Edict for the subjugation of the Shogunate. Shortly

here in the same place, Tokugawa Yoshinobu, the 15th Shogun, submitted to the Throne the restoration of administrative power. The Castle was turned into the Kyoto Prefectural Office between 1871-1884, when a number of its treasured paintings and metal-works were irreparably damaged by certain unartistic officials who swallowed up a drastic dose of western civilization entirely too much that they suddenly began to despise their own fine arts in order to introduce some cheap foreign wares. Fortunately, the Castle was made an Imperial Detached Palace in September of 1884, followed by the renovation on a large scale.

The Palace stands on an extensive ground of about 70 acres within the stone walls pierced by four gates and surmounted with a turret in south-east and south-west. The walls are surrounded by the deep moats of wide dimension, presenting a typical sight of the Japanese fortress in feudal days. The visitor alights at the *Higashi Ōte-mon* or East Grand Gate, a massive iron-bound gate characteristic to the ancient castle, and is conducted through a side entrance to a waiting-room where the permit is vised and the name is to be signed in the visitors' book. Then, the first object shown is the *Kara-mon*, or the *Shikyaku-mon*, a gate profusely decorated with beautiful wood carvings and metal-ornaments. It was originally in Hideyoshi's Momoyama Castle and was later removed here. Notice the crests of the sixteen-petalled crysanthemum fixed here and there, which replaced those of Tokugawa's hollyhock when the Castle was taken over to the Imperial Household. Inside the gate lies a spacious court-yard neatly covered with white sand and planted with pine-trees. Walking a few hundred feet, the visitor reaches the *Mikurumayose*, or the August Entrance, decorated



THE NIJŌ RIKYŪ, OR THE NIJŌ DETACHED PALACE.



with the carvings of flowers and birds. The buildings shown the visitor were formerly called 'Ninomaru' or the Second Keep, and are made of *hinoki* (ground-cypress) and *keyaki* (zelkova acuminata), while its doors mostly of *sugi* (cryptomeria). The roofs are all tiled unlike the Imperial Palaces which are roofed with thick shingles of *hinoki*. The apartments are strikingly roomy and most gorgeously decorated. The bold paintings depicted on the walls and sliding-screens on gold ground are the work of Tan-yū, Naonobu and Kōi, the great artists of the Kanō School. These decorations, fully displaying the so-called Shogun's spirit, truly astonish the spectator. The decorative ceilings, the carvings on the *ramma* (a sort of ornamental transom window placed between two rooms) and the *kugi-kakushi* (elaborately chased gilt copper fastenings covering nails and bolts) are highly attractive. Now, let us enter the palatial apartments of renown.

**THE FIRST BUILDING:** It contains the *Tōsamurai-no-ma* consisting of the *Ichi-no-ma* or First Room, the *Ni-no-ma* or Second Room and the *San-no-ma* or Third Room, the *Wakamatsu-no-ma* or Young Pine Room, the *Fuyō-no-ma* or Changeable Mallow Room, the *Tsugi-no-ma* or Ante-chamber, the *Jōdan-no-ma* or August Room with a raised floor, the *Ni-no-ma* or Second Room and the *San-no-ma* or Third Room. All these rooms are surrounded by the broad corridors. The *Tōsamurai-no-ma* were the waiting-rooms for the *samurai* in services to the Shogun and are furnished with the sliding-screens and walls splendidly delineated with tigers and bamboos: the *Wakamatsu-no-ma* is decorated with young pines and cherry-blossom, while its coffered ceiling with grape-vines: the

*Fuyō-no-ma* is prettily painted with changeable mallows, little birds and so forth: the *Tsugi-no-ma* is likewise called the *Kuragari-no-ma* or Dark Room, because there is not enough light to see it well: the *Jōdan-no-ma* was the Imperial Messenger's Room and is furnished with the *tokonoma* (alcove), the *chigaidana* (shelves of different sizes) and the *michōdai* (body-guard room). The wall of the *tokonoma* is beautifully painted with maple-trees and that of the *chigaidana* with various flowers, all by Tan-yū. The coffered ceiling of black-lacquered frames is ornamented with floral designs. The *Ni-no-ma* contains the mural decoration of a big white fir-tree on gold ground, while its ceiling is made like the *Jōdan-no-ma*. On the lower panels of the *shōji* (white paper door) facing the verandah are depicted birds and flowers. The *San-no-ma* is almost similarly decorated like the *Ni-no-ma*.

**THE SECOND BUILDING:** Being connected by a corridor, it stands to the west of the First Building. There are contained the *Shikidai-no-ma* and the *Rōjū-no-ma* consisting of three rooms. On the northern wall of the *Shikidai-no-ma* are delineated two large pine-trees, while on the lower panels of the *shōji* the geese in a rice-field, flowers and bamboos. The *Rōjū-no-ma*, or the waiting-rooms for the Shogun's councillors, are located at the rear of the *Shikidai-no-ma*: the First Room is furnished with the sliding-screens painted with a rice-field after harvest, reeds and geese in the snow, etc., all superbly executed; the Second Room is decorated like the First Room; the Third Room has the sliding-screens painted with the herons perching on a snow-clad willow-tree, tigers and bamboos, etc. The lion on the cedar-door at the eastern entrance is so delineated that his eyes stare at the beholder wherever looked at.

**THE THIRD BUILDING:** It comprises the *Yari-no-ma* or Spear Room, also called the *Kita-no-ma* or North Room, the *Ō-Hiro-ma* or Big Room, the *Ni-no-ma* or Second Room, and the *San-no-ma* or Third Room. The room first approached in this building is the *San-no-ma*. The *Yari-no-ma* in the north of the *San-no-ma* is handsomely decorated with eagles and pine-trees on the walls and sliding-screens on gold ground, while its panelled ceiling is finely ornamented with peacock and butterfly patterns on brown ground. The cedar-doors on the eastern side are painted with cherry-blossom, long-tailed birds, wintery trees, etc., and those on the west with deer and oak-trees in the full autumnal tints. It is between the *San-no-ma* and the *Yari-no-ma* that there is placed the famous openwork of the *ramma*, which was carved by Hidari Jingorō, a celebrated sculptor, and brought here from Hideyoshi's Momoyama Castle. On one side of this *ramma* are produced the peacocks, and on the other the peonies. A peculiar point of this openwork is that, while it appears to be identical on both sides, yet in reality the two sides are entirely different from each other. Thus, when one side has a carving of birds, the reverse will have flowers and so on. The *Ō-Hiro-ma* or *Jōdan-no-ma* was the Shogun's Audience Hall furnished with the *tokonoma*, the *chigaidana* and the *michōdai*. It sparkles with gold so exceedingly brilliant that it is almost dazzling to the eyes. In fact, the visitor can not help feeling deeply impressed with wonder and admiration to witness such an unusual room. On the wall of the *tokonoma*, which is paved with a single plank of *keyaki*, 18 feet long and 7 inches thick, is painted a gigantic pine-tree. The wall of the *chigaidana* is decorated with a sweet picture of banibos, and the little sliding-screens with diverse

kinds of pretty flowers. The ceiling is profusely ornamented with superb designs on gold ground. All the sliding-screens are delineated surprisingly beautiful. The Second Room contains the sliding-screens depicted with pines and pheasants, while its coffered ceiling is exquisitely decorated with flowery patterns on dark blue and gold ground. The Third Room is elaborately painted with a huge pine-tree and its ceiling is made like the Second Room.

**THE SOTETSU-NO-MA** (Sago Palm Room) is a long corridor-like room lying between the Third and Fourth Buildings. At first, its walls and sliding-screens were decorated with the painting of sago-palms, hence the name. At present, the wall is covered with plain gold paper only.

**THE FOURTH BUILDING:** It contains the *Botan-no-ma* or Peony Room, otherwise called the *Tamari-no-ma* or Waiting Room, and the *Kuro-Shoin* consisting of the *Jōdan-no-ma* or August Room with a raised floor, the *Ni-no-ma* or Second Room, the *San-no-ma* or Third Room, and the *Shi-no-ma* or Fourth Room popularly known as the *Kiku-no-ma* or Crysanthemum Room. The Peony Room is attractively painted with peonies and white plums on its sliding-screens and walls. In the corridor joining the Peony Room and the *Kuro-Shoin* are placed a pair of the renowned cedar-doors depicted with a heron perching on the helm of a boat under the rain. This picture is considered to be a masterpiece of Kanō Naonobu and is widely known as *Nure-Sagi* or Wet Heron, though it is badly defaced now. The *Kuro-Shoin*: the *Jōdan-no-ma* is very finely furnished with the *tokonomā*, the *chigaidana* and the *michōdai*. The *tokonomā* is paved with a single plank of *keyaki*,

15 ft. long and 6 in. thick, while on its wall is drawn a slightly snow-clad pine-tree on which are seen some geese. The wall and small sliding-screens of the *chigaidana* are delineated with flowers, birds and scenery. The coffered ceiling is handsomely decorated with phenixes on light green ground. The sliding-screens of the *michōdai* are tastefully painted with a sea-beach scene and ornamented with brilliant metal-works. The *Ni-no-ma* contains the sliding-screens and walls with the paintings of cherry-blossom, pines and red-plums on gold ground. The *San-no-ma* is decorated with the sliding-screens on which are depicted pines and herons, etc., on gold ground. The *Shi-no-ma* or Crysanthemum Room is daintily painted with crysanthemums, while the ceilings of the above-mentioned three rooms are ornamented almost in the same style.

**THE FIFTH BUILDING :** It is the *Shiro-Shoin*, the private apartments of the Shogun, consisting of the *Jōdan-no-ma*, the *Ni-no-ma*, the *San-no-ma* and the *Shi-no-ma*. All these rooms are painted by Kanō Kōi so extremely beautiful and graceful, in a subdued tone unlike other rooms, that it is utterly beyond description. The exquisite decorations of the rooms are rarely to be met with in this country, being decidedly the best example of its kind. The pictorial art admirably applied to the sliding-screens, walls and ceilings is a perfect success viewed from every point. The *Jōdan-no-ma* is excellently furnished with the *tokonoma*, the *chigaidana*, the *michōdai* and the *tsuke-shoin*. The paintings on the walls and sliding-screens of the *Jōdan-no-ma*, the *Ni-no-ma* and the *San-no-ma* are all of Chinese scenery. The coffered ceilings of black-lacquered frames are decorated with flowers and birds on greenish gold. The *Shi-no-ma* is nicknamed

the 'Room of Sleeping Sparrows' from the two sparrows sleeping on the snow-covered bamboos produced on the sliding-screens on gold ground. In the south-east of the *Shiro-Shoin*, there is a room called the *Tōnan-no-ma* or South-east Room with a few cedar-doors decorated with trees, flowers and so forth.

The classic landscape garden, lying in the south-west of the *Ō-Hiro-ma* and *Kuro-Shoin*, was designed by Kobori Enshū, a reputable esthete and Daimyo. It has a pond, islets, promontories, waterfalls, etc. At first, it was laid out with no tree in it, using only innumerable rare rocks and stones of different shapes and sizes, which amply gave the scenery a natural appearance. According to tradition, the reason why Enshū did not employ trees was that their ever-changing leaves are apt to impress one with the transitoriness of human life. Those trees growing now were planted afterwards, perhaps contrary to the idea of the great landscape designer. Whether the present style is superior to the original or not may be judged by the visitor.

**KATSURA SUMMER PALACE**, extremely renowned for its representative landscape garden, is prettily located on the western bank of the River Katsura in the south-western suburb. The visitor is requested to bear in mind that this Palace, judged from the tea-ceremonial standpoint, is built in a strictly simple but artistic style of architecture, and it is fully appreciated by those who understand the esthetic art. It is a great pity that some superficial observers describe the Palace to be a ramshackle or shabby building hardly worth while visiting, without knowing how much pains and expenses the Imperial Household incurs in

preserving the aged parts as original as possible. The edifice may not look as beautiful as other palaces at first sight, being produced with a different object, yet it contains many fine paintings depicted on the sliding-screens and walls by the expert artists such as Eitoku, Tan-yū, Naonobu, Yūshō and so forth. Most of them are kept in comparatively good preservation, though some are sadly effaced. The garden is particularly admired by connoisseurs as the best of its kind in the whole country, being the just result of the matchless skill of Kobori Enshū, a famous master of gardening and tea-ceremony. The Palace was erected in 1591 by order of Toyotomi Hideyoshi for Prince Hachijō-no-Miya. Tradition says that previous to the commencement of the work Enshū let Hideyoshi promise the following three conditions: never to come and look at the work before completion, never to limit the expenses and labor, and never to hurry up the work. It goes without saying that the reason why Enshū made such proposals was that he did not like to be interferred by anybody lest it might prevent his talent to be displayed in the fullest extent. The most striking feature of this garden is that one can always enjoy all the beauties of its front view wherever it may be looked at. In spite of the fact that it is laid out within a ground of only 19 acres, it contains several arbors of fairly good size as well as of primitive style, silvery ponds and streams, rustic bridges, fanciful islets, verdant hillocks, rare rocks and stones, stately trees, green bamboos, moss-clad lanterns and basins, etc. Besides, the pond is full of red *Kōhone* (marsh-marigold) which generally bloom in yellow color.

On arrival at the Palace, the visitor is shown to the

*Mikurumayose*, or the entrance hall, consisting of two or three waiting-rooms, where the name is to be signed. The stepping-stones paved in front of the *O-Koshi-yose* (Entrance) of the *Furu-Shoin* (Old Parlor) in the south-east of the *Mikurumayose* are said to have been selected by Enshū with special care. The four cedar-doors belonging to the First Room in the *Furu-Shoin* are painted by Kanō Eitoku with tigers, bamboos, reeds, herons, pine-trees and storks. The next room is named the *Yari-no-ma*. Over the left side outside the verandah had been hung a tablet with an inscription on the beauties of the Palace written by Den-Chōrō of the Nanzen-ji, but it is kept inside the room at present. The square platform of about 12 feet is intended to enjoy the moonlight. The room with a fire-place is the *Irori-no-ma* with the cedar-doors with a rooster perching on a drum and a flower-basket painted by Kanō Eitoku. The next is the suite of the *Chū-Shoin* (Middle Parlor): the First Room of six mats is decorated with the landscape paintings by Tan-yū on the walls of the *tokonoma*, the *chigaidana* and the sliding-screens; and the picture of crows is considered to be one of his three masterpieces on the same subject: the Second Room of eight mats is delineated with the 'Seven Sages in Bamboo Grove' and plum-blossom, the work of Naonobu: the Third Room of ten mats contains a painting of snow scenery in which are depicted bamboos, herons, sparrows, pigeons, reeds and geese; especially, the pheasants on the snow-clad bamboos in the *tokonoma* are cleverly produced, the artist being Yasunobu. The verandah room of eight mats has a door-handle shaped like a broad-brimmed hat executed by Kachō. The *Gakki-no-ma* of three mats is a room where musical instruments were kept.

The four cedar-doors with herons on a willow-tree, reeds and geese are drawn by Kaihoku Yūshō. Passing the verandah furnished with a shelf for pot-plants, there is reached the *Miyuki-no-ma*, likewise called the *Shin-Goten* or New Palace, from the fact that it was specially erected on the occasion of a visit of the ex-Emperor Gomizunowo and his consort Tōfukumon-in. The paintings on two wooden doors are the work of Tan-yū, while the *kugikakushi*, or fastenings used to hide nails and bolts, represent narcissus made of gold and silver, the tasteful work of Kachō. The four door-handles in the shape of a basket filled with flowers of each season are produced by Gotō Yūjō, a famous smith. The *Oenzashiki* is a room of  $8\frac{1}{2}$  mats furnished with the *nageshi* called 'Futo-Hoso-Nashi' and with the *mume-shikii* or a long timber of the sill, which are said to have been presented by Katō Kiyomasa, a brave general under Hideyoshi. The *Gyokusa* or Throne Room of six and three mats has a coffered ceiling made of *Keyaki* wood and its frame is black-lacquered. It is furnished with more than ten shelves of various sizes and made of different rare woods, namely, sandal, ebony, betel-nut, cleodendron and mulberry, etc. The small sliding-screens are painted by Tan-yū. The Second Room contains a lacquered framework of the *ramma* above the lintel, and the catches on the sliding-screens represent a Chinese character 'moon.' Thus the *Gyokusa* and the Second Room are popularly called the Moon Room. The *Okozashiki* or Small Room of  $4\frac{1}{2}$  mats, likewise known as the *Okeshō-no-ma* (Dressing Room), is decorated with crysanthemums, plums, peonies and so forth on the sliding-screens, all from the excellent hand of Tan-yū. The shelves (*chigaidana*) are of a style

what people generally call the *Enshū-gonomi* (Enshū's speciality). On the screens on the middle shelves are drawn sparrows and swallows, while on six other screens music-playing, chess-playing, drawing and writing. They are the pictures by Tan-yū with his seals on them. The *Gyoshin-no-ma* or Honorable Sleeping Room of nine mats is nicely fitted up with the *tokonoma* to keep the sword and the seal on. The *Goemon-no-ma*, or a room for keeping clothes, contains only three mats and is furnished with cupboards. The kitchen, the bath-room and other minor chambers are found at the rear part of the main rooms. Now, let us make a tour through the far-famed garden, which is sometimes shown before the inspection of the above-stated rooms.

Crossing the *Miyuki-bashi* (Imperial Progress Bridge), also called the *Sori-hashi* (Curved Bridge), an earthen bridge of primitive style spanned over the north-eastern portion of the pond, the visitor notices on the right hand the *Momiji-yama* or a mound of maples, which presents a lovely sight of brilliant tints in the autumn. Walking a little further on the tastefully-paved stepping-stones, the *Sotetsu-yama* or Sago-palm mound comes in view on the right and an arbor on the left. Proceeding a few yards, a slender stone bridge is crossed. To the south across the pond stands the *Shōkintei* (Pine Harp Arbor). The tiny promontory stretching out in the pond is called *Amano-Hashidate* from its supposed resemblance to Amano-Hashidate in Tango Province, one of the three great views in Japan. The two scarlet-brown stones on the promontory were brought from near Shimonoseki as a gift of Katō Kiyomasa. Strolling along the eastern edge of the pond, there is reached, just before arriving the *Shōkintei* arbor, a bridge of *Shirakawar* stone, 18 ft. long

and about 3 ft. wide, which was presented by Katō Samanosuke. The *Shōkintei* contains a tea-room, the *Ichi-no-ma* or First Room of 11 mats and the *Ni-no-ma* or Second Room of six mats, all artistically built. The inscription on a tablet bearing the three characters *Shō-kin-tei*, hung under the eastern gable is the autograph of the Emperor Goyōzei. The sepia drawings of landscape and figures delineated on the sliding-screens are by Kanō Tan-yū. The rooms are furnished with eight windows, giving light so well that no nook is left dark, while in the western corner is set a hearth of one-mat size. The bamboo valley lying between the *Shōkintei* and an islet is called *Hotaru-dani* or Firefly Valley, because there gather a huge number of fireflies in the summer. Around here grow many *Kohone* of red color. Crossing an earthen bridge to the hilly islet on the opposite side, the visitor ascends a rustic stone-steps. On the top of the islet is found an arbor as primitive as it could be. It is named the *Tatsuta-ya* or *Shōkwa-tei*, and is put up in imitation of a rest-house on the highway in days of yore. Slightly below stands the *Enrindō*, an edifice of 18 feet on each side, where were formerly kept the portraits and funeral-tablets of the Prince Katsura family, which were, however, removed to the *Shōkoku-ji* in the city when the villa was made an Imperial Summer Palace in 1883. Passing another earthen bridge in front of the *Enrindō*, the visitor is led to the *Shōiken*, an arbor famously known for its *Enshū-no-wasure-Mado* (Enshū's Forgotten Window), because here our veteran esthetic master forgot to finish up a window by sticking a few bamboo stems in and by binding them with wistaria vines. The window still remains incomplete according to a popular tradition, in which it

is said that Enshū intentionally left it unfinished lest the complete finish might invite the jealousy of Heaven. The arrow-shaped bronze catches of about 3 feet fixed on a couple of wooden doors in the room are believed to be of Korean make and to be a spoil of the expedition waged by Hideyoshi against that country in 1592. Then stepping northwards along the Palace on one side and the pond on the other, the visitor arrives at the *Gepparō* (Moon Ripples Arbor), so named from the reason that one can enjoy an excellent sight of the moon reflected on the pond. This arbor is considered to be the best example of a primitive house, filling the native antiquarians with a thrilling delight. Its ceiling is made of reeds, the style of which is largely followed in ceremonial tea-rooms. The frame with a defaced picture of a foreign sailing boat hung over the lintel was originally a votive offering in the Sumiyoshi Jinsha, a noted Shintō shrine near Osaka. On the back of the frame is dated 1605. Here ends the sight. Passing through the *Kaya-mon*, the visitor leaves the Palace.

**SHUGAKUIN SUMMER PALACE** is situated in an extensive area of 9,500 *tsubo* of ground at the western foot of Mt. Hiyei, affording a splendid view over the plains and distant mountains. It was erected by the Tokugawa Shogunate in 1629 for the ex-Emperor Gomizunowo, whose consort was a daughter of the Shogun Hidetada. This summer palace consists of three villas detached from each other, namely, the *Shimo-no-Chaya* (Lowest Tea-house), the *Naka-no-Chaya* (Middle Tea-house), and the *Kami-no-Chaya* (Uppermost Tea-house).

Entering the Palace premises by the front gate, the visitor proceeds northwards to the guard-house where the permit is shown. Then, walking on a clean path sprinkled with white sand and lined by dwarf pine-trees, the *Shimo-no-Chaya* is soon reached. Inside the *Naka-mon* (middle gate), there is found a small but very pretty garden. Near a rustic bridge across the pond is put up the *Sode-gata-no-Tōrō*, or the Sleeve-shaped lantern of Korean stone. A moss-covered stone on the water's edge below the *Zōrokuan* is known as *Kiku-meiseki*. Another stone lantern on the other side of a stream is called the *Yagura-gata-no-Tōrō*. This villa consisting of the *Jugetsukwan* and the *Zōrokuan* was rebuilt in 1824. The *Jugetsukwan* contains fifteen mats and its raised portion is for the Imperial seat. The storks and orchids on the sliding-screens are painted by Hara Zaichū. The *Zōrokuan* is intended for the subjects; the three boats on the sliding-screens are drawn by Okamoto Toyohiko, while the *Kohei-Sanshō* (Three Laughters on Bridge Hu-hsi) by Ganku.

**THE NAKA-NO-CHAYA**, also called the *Rakushi-ken*, stands to the south-east of the *Shimo-no-Chaya* separated by the fields. The villa, up a flight of a few stone steps, consists of two connecting houses. The first house contains four principal rooms, viz., the Parlor, the Ante-chamber, the Buddha Room, the North-east Room, and a 4-mats room. It was gifted as a dressing-room to Tōfukumon-in, the ex-Empress Gomizunowo, by her father-Shogun Hidetada, and was later presented to the Rinkyu-ji temple. The *Shikishi* papers on the wall of the Parlor represent the Eight Views of the Shugakuin, while the painting on the *chigaidana* (shelves) is executed by Yūzen, the famous

inventor of the Yūzen dyeing. The light-colored painting on the sliding-screens is by an unknown artist, but quite handsome. The noteworthy objects of the first house are the carps and the *Yama* and *Hoko* (ornamental cars) of the Gion Festival produced on the cedar-doors by Sumiyoshi Gukei, a great painter. It is said that these carps were so realistically delineated that they used to go out of doors and join their comrades in a pond in the garden, so that a net had to be painted over them afterwards by Maruyama Ōkyo. The second house in the north-west consists of three rooms; the colored picture of cherry-blossom in the Tatsuta Room is by Tanshin. The garden of the *Naka-no-Chaya* is profusely planted with maples and azaleas, presenting a lovely view in spring and autumn.

The *Kami-no-Chaya* in the north-east of the *Shimo-no-Chaya* has the largest and most beautiful garden of all, abounding with fine trees, bamboos, and picturesque islets and beaches. In the center of the garden is a lake, called *Yoku-Kyū-Chi*, in which grow lotus, water-shields, marsh-marigolds, and water-caltrops, etc. Now, passing through a side gate and going up the stone-steps, the visitor arrives at the *Rin-un-tei*, an arbor of two rooms. This is the best place to enjoy a panoramic view over the whole region. Behind the *Rin-un-tei* is seen a noted stone lantern *Yama-Dera-no-Tōrō* (Mountain Temple Lantern) by name, while in the north-east the *Odaki* or Male Waterfall of about 24 feet high, and below the house the *Medaki* or Female Cascade. Then descending northwards and crossing a bridge '*Momiji-Bashi*' (Maple Bridge), the visitor reaches at an islet on which stands an arbor of two rooms, the *Kyū-sui-ken*. The islet is connected by another bridge *Chitose-Bashi* (Thousand Years Bridge) with an

island *Banshōn* supposed to represent an Elysian Island. The *Chitose-Bashi* is a roofed bridge built in imitation of an Imperial palanquin. The roof is crowned with a gilded bronze phenix in the act of flying with a twig in its beak. It is fitted up with a balustrade on either side, looking very attractive. On re-crossing the *Chitose-Bashi* and proceeding northwards, the visitor comes to a wooden bridge '*Dobashi*' where is sighted on the right hand a maple valley on the *Miho-jima* Island. Yonder nestles a boat-house. Strolling around the lake, the *Rin-un-tei*, whence the start was made, is regained. Now let us return home.

**CHION-IN**, the celebrated fountain headquarters of the powerful *Jōdo* sect, is the most magnificent monastery stately situated within ten minutes' walk in the south-west of the Miyako Hotel, commanding a splendid view over the city. The term '*Jōdo*' means the 'Pure Land' and is applied to the sect, because its ultimate object is to be born in the *Jōdo* or Blissful Pure Land of Amida. This sect was established in 1211 by Hōnen Shōnin (1133-1212), one of the most illustrious priests Japan has ever seen. He is widely known as 'Enkō Daishi,' the posthumous title bestowed upon him by the Emperor Higashiyama in 1697. In pre-Restoration days, the abbot of the Chion-in had always been a prince of the blood. Having suffered repeated fires, all the existing temples, with the exception of a few, were re-erected in the middle of the 17th century. Tokugawa Iemitsu, the third Shogun, had such a deep reverence for the Chion-in that he rendered all assistances in his power. Thus, on the occasion of its re-construction he ordered to select

the choicest wood from among the innumerable trees felled at the Kiso forest to be employed for the Kōfu Castle. No wonder the monastery should be regarded at the present day as a priceless relic in the Sunrise-land.

The *Sammon*, the two-storied main gateway, is the best example of its kind, measuring 81 ft. by 27 ft., and 80 ft. in height. It was built in 1616 by order of Tokugawa Hidetada, the second Shogun, and is now placed under the 'special protection' of the Government. The *Sammon* literally means the 'mountain gate' and denotes the main entrance of a head temple which is usually put up in the mountain or in a spot similarly laid out. While the main gate is called the *Sammon* by the sects of *Zen*, *Jōdo* and *Nichiren*, others call it the *Daimon* or Great Gate. The inscription 'Kachōzan'\* on the tablet hung on the front side of the *Sammon* is the autograph of the Emperor Reigen. On its upper floor, which is richly painted, are installed the statues of Hōkwan-no-Shaka, Zenzai-dōji, Shudatsu and sixteen Rakan, all carved by Kōyu Hōin. Inside the *Sammon* are found two flights of stone-steps; one is steep and the other is less steep. This distinction is said to have been made in allusion to the *Jōdo*'s two principles—*Nangyo* or hard practice and *Igyo* or easy practice, likewise called the *Shōdō-mon* and the *Jōdo-mon*,—respectively chosen by priests and lay-believers in attaining Buddhahood. The bronze statue of Shō-Kwan-on standing on a pedestal in a little pond in the south-east of the *Sammon* was set up in 1894 in memory of the

\* "Kachōzan" is a part of the name of the Chion-in and it is taken from a hill rising in the east of the temple.



THE SAMMON OR MAIN GATEWAY OF THE CHION-IN

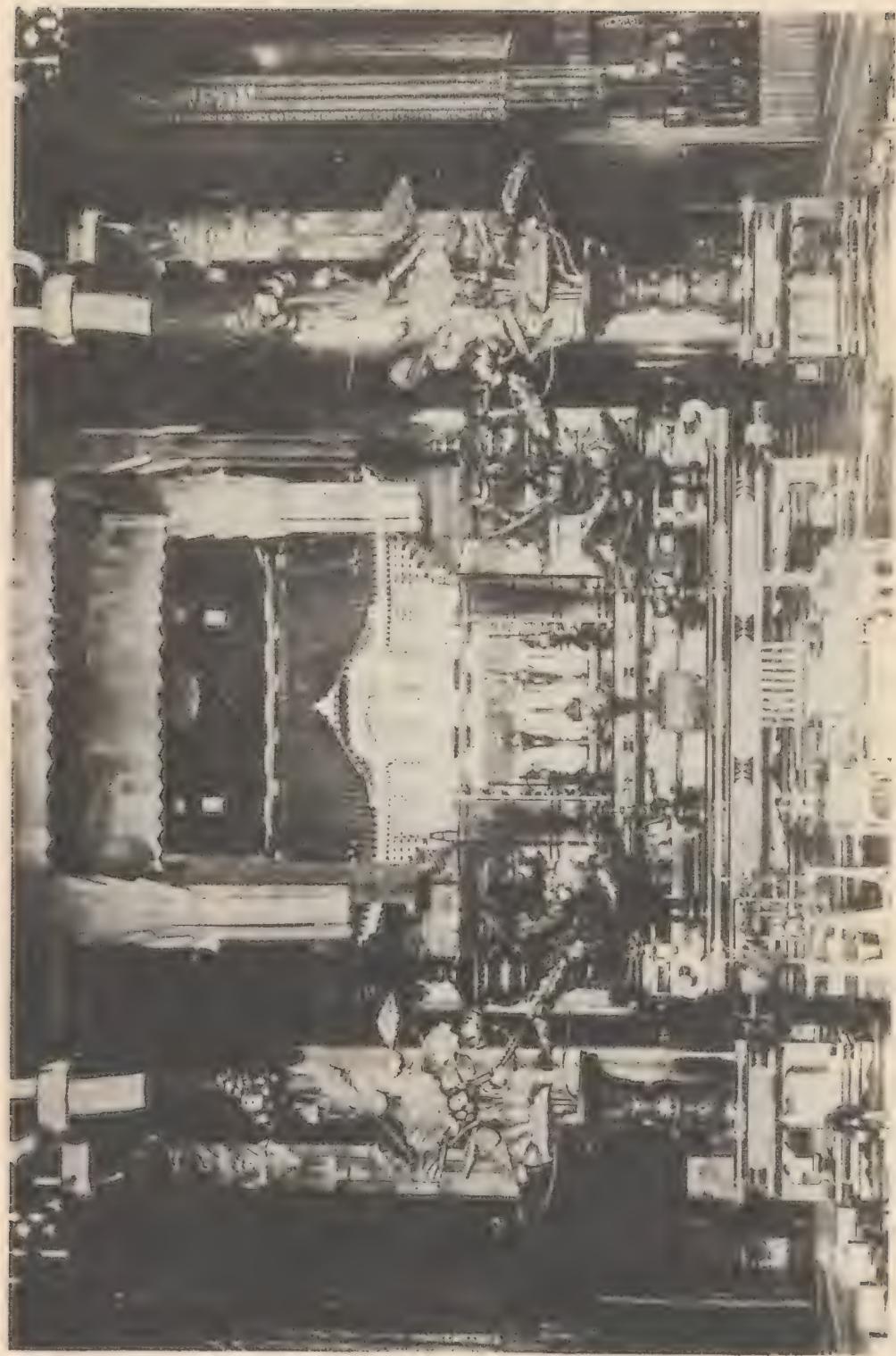
THE HONDŌ OR MAIN TEMPLE OF THE CHION-IN



ex-abbot Gyōsei. The stone-steps lead to an extensive plateau where lay all the principal temples. The house in the right-hand corner on the plateau is called the *Taiheitei*, where free tea is served to worshippers. Right in its front stands a large building which is the *Hondō* or Main Temple of the Chion-in. It measures 167 ft. by 138 ft., and 95 ft. high, containing about 825 mats in all. This temple was erected by order of the Shogun Iemitsu in July of 1639 after the lapse of six years. The Buddhistic ornaments decorating the interior are exceedingly beautiful as well as impressive. In a handsome shrine placed within the central space marked off by four tall gilt pillars is contained an image of Hōnen Shōnin carved by himself. The tablet hung over the lintel of the chancel bears an inscription 'Myōshō,' an additional posthumous title of Hōnen Shōnin written by the late Emperor Meiji. In the shrines in the eastern niche are kept the memorial-tablets dedicated to the successive abbots and high personages. In the western niche are placed three shrines in a row: in the central shrine is preserved a portrait of Denzūinden, mother of Ieyasu, in the left that of Ieyasu, and in the right that of Iemitsu. In the west of the *Hondō*, connected by a covered corridor, lies the Amida Temple recently constructed on the occasion of the 750th anniversary of Hōnen Shōnin. There is installed a big gilt statue of Amida, which contains in its body a tiny Amida executed by the priest Kwan-in and possessed by Hōnen Shōnin in his dying bed. On its right and left sides are placed two black lacquered shrines with some memorial-tablets in them. At the rear of the *Hondō* is situated the *Shūe-dō* or Assembly Hall, nicknamed 'One Thousand Mats Room' from the fact that the

entire dimension of the building is equal to one thousand mats, though there are actually seated only 351 mats. Here are daily performed the Buddhist services by acolytes in the presence of Amida carved by the famous priest Eshin Sōzu (942-1017). The Amida is accompanied by Kwan-on and Seishi on its right and left, all presented by the Shogun Iemitsu. To the east of the *Shūe-dō* are located the *Dai-Hōjō* or Abbot's Great Apartments and the *Shō-* or *Ko-Hōjō* or Abbot's Small Apartments. The corridor connecting the *Hondō*, the *Shūe-dō*, the *Dai-Hōjō* and the *Ko-Hōjō* are made in such a way that, wherever one walks upon, there is emitted a peculiar sound supposed to resemble the delicate warble of a nightingale, hence the name of '*Uguisu-bari*' or Nightingale Pavement. In fact, it is so designed that any room can not be approached without being heard. This work is attributed to the far-famed sculptor Hidari Jingorō, but rather doubtful. On the way to the *Dai-Hōjō* notice a much-defaced folding-screen lying in the corridor; it is painted by Iwasa Matahei, the pioneer of the *Ukiyoe* School. On the right hand across an entrance hall is seen the Imperial Messenger's Gate.

**THE DAI-HŌJŌ:** The Plum Room painted by Sadanobu; the Stork Room by Naonobu; the *Onari-no-ma* (August Visit Room) which consist of the *Jōdan*, or a room with a raised floor, by Naonobu, and the *Gedan* or a room with a lowered floor, by Nobumasa; the *Ura-Jōdan-no-ma*, formerly called the *Miya-Otokudo-no-ma* or Prince Tonsorial Room, by Naonobu; the Crysanthemum Room by Nobumasa, which is well known for its sparrows flown out of the picture; the two cedar doors by Nobumasa outside the Crysanthemum Room are worth inspection; the Heron Room by Nobumasa famous for its heron



THE SANCTUARY OF THE CHION-IN.



THE BIG BELL OF THE CHION-IN.

assuming a curious posture ; the Willow Room by Sadanobu.

The pretty landscape garden stretching between the *Dai-Hōjō* and the *Ko-Hōjō* was laid out by Kobori Enshū, a renowned esthetic master. There is growing a dwarf pine-tree planted by the Shogun Iemitsu himself and is highly valued together with a little stone bridge of a petrified camphor-wood spanned over the pond *Ōtani-ike*.

**THE KO-HŌJŌ :** The Snow Scene Room delineated by Sadanobu ; the *Miya-Onari-no-ma* (Prince Visit Room) consisting of the *Jōdan* by Naonobu and the *Gedan* by Sadanobu ; the *Rakan-no-ma* or Arhats Room by Nobumasa ; the Flowers and Birds Room by Nobumasa ; the *Rantci-no-ma* or Lanting Room by Nobumasa.

Now, the visitor returns to the entrance of the *Hondō* where is sighted an umbrella stuck under the eaves in the south-eastern corner of the front verandah. It is supposed to be a charm to ward off fire, but nothing definite has been ascertained about it. Thus, there is an endless idle talk concerning it and the following is said to be a somewhat reliable account : Once, a white fox known as *Nuregami-dōji* used to live in the premises of the Chion-in and to foreshadow a certain symptom previous to a fire, so that the 32nd abbot Yūyo Reigan Shōnin was pleased to give the faithful animal a Buddhist name written on an umbrella, which since has been hung up as a charm against fire on the very spot seen at present. This animal is now worshipped as the tutelary deity and is revered even by the abbot who pays a monthly visit to its shrine behind the *Hondō*. On the south-eastern side of the *Hondō* stands the *Kyōzō* or Scripture Hall, in which are installed a revolving book-case containing the *Issai-kyō*

or a complete set of the Buddhist Scriptures printed in the Sung Dynasty and the statues of Fu-Daishi and his two sons, Fuken and Fujō. This book-case revolves by a light touch, being fixed on an axle. It was invented by Fu-Daishi (496–569 A.D.), a Chinese priest in the Liang Period. Its object is to afford facilities in looking up for the voluminous books of wellnigh 6,771 volumes. The vulgar version that one can get the equal merit of having perused the entire Scriptures by turning it three times is not rightly accepted. The *Kyōsō* was built by order of the Shogun Hidetada in 1616 and is now registered as a ‘protected building’ by the Government. To the north-east of the Scripture Hall nestles the *Seishi-dō*, the original Chion-in, where is enshrined an effigy of Seishi Bosatsu. It is the oldest temple in the premises and is placed under the ‘special protection’ of the Government. A little higher, there lies the *Byo-dō* or Mortuary Chapel in which are interred the remains of Hōnen Shōnin. The Belfry containing the renowned bell is found on an eminence up a flight of stone-steps to the east of the *Taihōtei*. The bell, weighing some 75 tons, measures 18 feet in height, 9 feet in diameter, and 9 inches  $\frac{1}{2}$  in thickness. It was cast in 1636 by the abbot Yūyo-Reigan Shōnin, while the belfry was erected by the 38th abbot Mammu Shōnin in the Empō Era (1673–71). The sonorous tone of this huge bell is only heard during the *Gyoki* or anniversary services held in honor of Hōnen Shōnin.

The Chion-in is extremely rich in art treasures, many of them being registered as ‘National Treasures.’ Besides, it has numerous subordinate temples under its jurisdiction, some of which are found in the north-west of the *Sammon*.

**THE GYOKI** is the anniversary services performed from April 19th to 25th inclusive every year in honor of Hōnen Shōnin, when many priests of the Jōdo sect gather to the Chion-in from all parts of the country. At that time, an immense crowd of old and young worshippers, attired in their best, visit the temple from morning till evening.

**SHŌREN-IN** is a famous temple of the Tendai sect adjoining the Chion-in in the north. Here the prince-abbot of the Enryaku-ji used to reside, so that it was sometimes called the Awata Palace. The temple was established by the priest Gyōgen on December 27th of 1144, while its edifices were erected in October of 1153 at the command of the ex-Emperor Toba, whose seventh son became the second abbot, hence originated the title of Prince Shōren-in. Thenceforth, a prince of the blood was always appointed the abbot of the temple, with the exception of Jichin Oshō, the third abbot, who worked hard for the propagandism of the sect. It was indeed in the spring of 1181 that Shinran Shōnin, the founder of the Shin-shū sect, entered the priesthood here at the age of nine, after performing the Tonsorial Ceremony under the guidance of Jichin Oshō, thereby instituting a strict rule for the new abbot of the Hongwan-ji temples to follow the example. The abbot Son-en, a son of the Emperor Fushimi, was an excellent calligraphist, and his style of calligraphy known as *Awata-ryū* or *On-iye-ryū* had been regarded to be the best for generations. The very last prince-abbot Son-yū left the temple at the beginning of the Meiji Era and was created Prince Kuni. The original temple was burned down during the inter-civic wars

of the Ōnin Era, but later re-erected with the old timbers of the Palace. When the Imperial Palace fell a victim to fire in 1788, the Emperor Kōkaku sojourned here for a short time. In September of 1893, the temple was again destroyed by fire and was replaced by the present structures in April of 1895, being furnished with the beautiful sliding-screens and walls executed by ancient master-hands.

A cherry-tree growing in front of the main gateway is called ‘*Koma-tsunagi-no-Sakura*,’ or Pony-fastening-Cherry-tree, and a pine-tree inside the gate is named ‘*Kuruma-dome-no-Matsu*,’ or Carriage-stopping-Pine-tree. They are of historic interest to the Buddhists, because the illustrious Shinran Shōnin stopped his carriage by the side of this pine-tree when he arrived at the Shōren-in in order to become an acolyte and fastened his pony to the cherry-tree. Now the visitor enters the first building *Shinden*.

**THE SHINDEN:** The *Iriguchi-no-ma* or Entrance Room is nicely painted by Tosa Mitsunobu and contains a sedan-chair, which was presented to Prince Kuni by the Emperor Kōmei; the *O-Shisha-no-ma* or Messenger’s Room by Kanō Eitoku; the *Hamamatsu-no-ma* or Beach Pine Room by Sumiyoshi Gukei. The cedar-doors in the verandah decorated with ‘*Yama*’ and ‘*Hoko*’ of the Gion Festival are executed by Sumiyoshi Gukei. The *Suichō-no-ma* or Water-fowl Room is delineated by Shimada Kazueno-kami; the *Shin-ei-no-ma* or Honorable Portraits Room by Kanō Motonobu contains an image of Amida carved by Eshin Sōzu, a celebrated priest; the *Trikwan-no-ma* is a room depicted by Eitoku with a scene of Chinese Court; the *Gyokuzā* or Throne Room is painted by Kanō Juseki. The stone-basin known as ‘*Ichi-monji*’ lying between the *Shinden* and the

*Ko-Gosho* was a gift from Toyotomi Hideyoshi and is highly valued.

**THE KO-GOSHO:** The *O-Tokono-ma* is a room painted by Kanō Motonobu, and the *tokonomā* by Tōshin; the *Tsugi-no-ma* or Second Room by Motonobu; the Prince Audience Room by Tōshin and Motonobu. The Shijōkō-dō, the most important hall of the temple, contains an effigy of Buddha Shijōkō. It is here that an earnest prayer is permanently offered to the Buddha for the welfare of the Imperial House and the peace of the country.

The garden is laid out by three great landscape designers and tea-ceremonial masters, namely, Sōami, Kobori Enshū and Ōmori Yūhi, so that it is very attractively finished. It looks pretty at all seasons, particularly when azaleas and wistarias are in full bloom. A part of the garden, where is found a tea-room presented by the Emperor Gosakuramachi, is the work of Ōmori Yūhi, while *Kirishima-yama* or a portion rich in azaleas of Kobori Enshū.

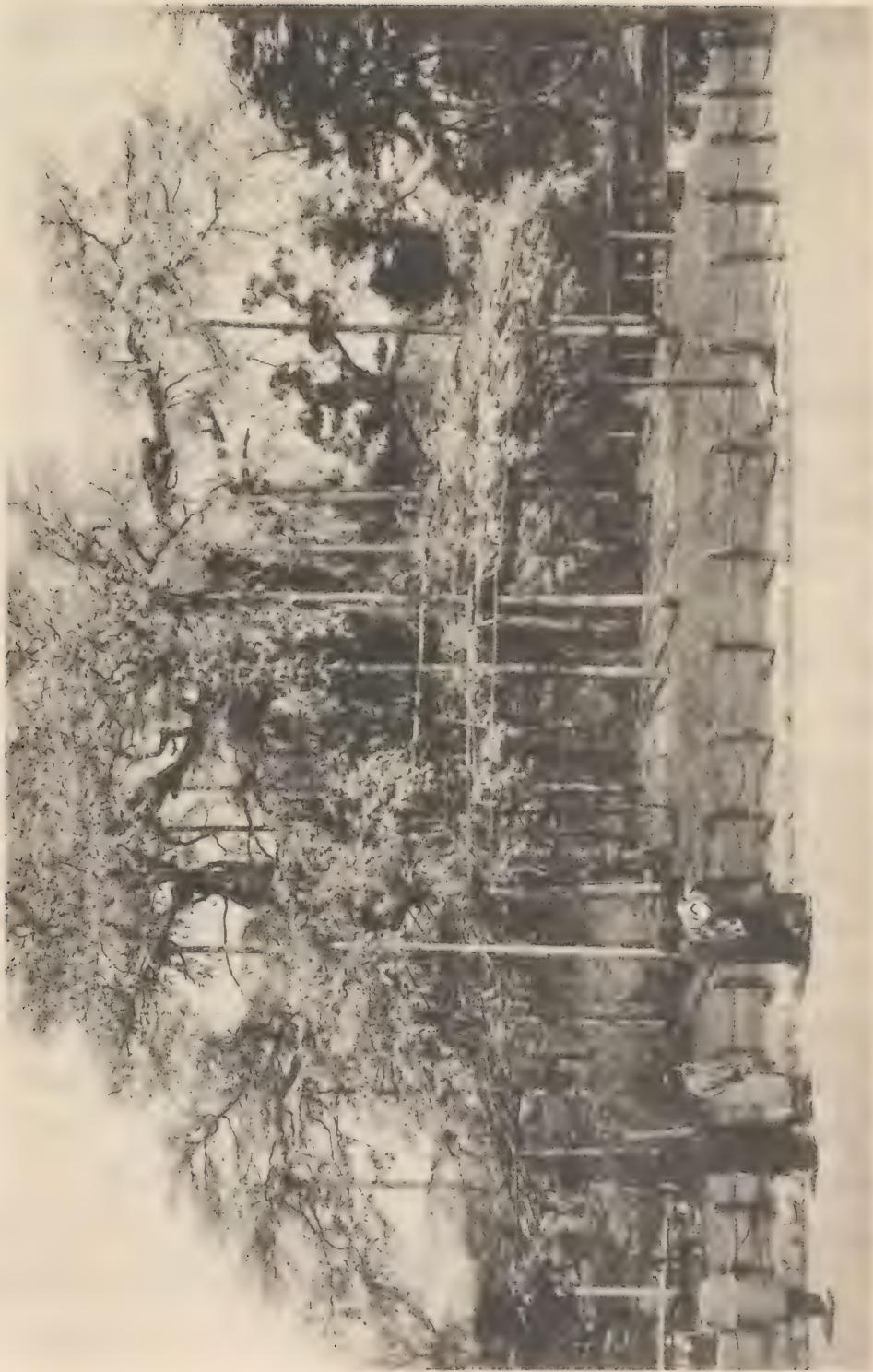
**YAMANAKA ART GALLERY** in front of the Shōren-in is the largest art store in this country. It is perhaps the most tempting spot for the collectors of art-objects. The beautiful works of art shown in the palatial building are endless in every branch and all are well chosen. The gallery is not only a grand sight in Kyoto but in Japan. Those who wish to have a glance over the Japanese as well as Chinese fine arts are strongly recommended to pay a visit to the Yamanaka Art Gallery.

**MARUYAMA PARK** is a public park very attractively laid out in the south of the Chion-in, taking in the pretty view of a verdant range of Higashiyama for its background. It is tastefully dotted with a number of neat tea-houses, gaily lighted up at night, so that holiday-makers are seen strolling all the year round. The Park is celebrated for its cherry-blossom, especially for an aged tree with sweeping branches, which alone attracts millions of admirers. This cherry-tree looks particularly beautiful when illuminated with countless flamy torch-lights and picturesque paper-lanterns, presenting a scene as if it might be a veritable fairy-land. It is famously known as the *Gion-no-Yozakura* or Gion's Night Cherry-blossom.

**YASAKA JINSHA**, commonly called '*Gion Sha*', is an extremely popular Shinto shrine located near Maruyama Park, dating back to 656 A.D. It is a highest Government shrine dedicated to Susanowo-no-Mikoto (younger brother of Sun-goddess), his consort Kushi-Inada-Ilime-no-Mikoto and their five sons and three daughters.

The shrine is approached from the east, west and south sides, the last being the main entrance. Passing through a big stone *Torii* (Shintō gate) and a two-storied and red-painted gate, the visitor finds ahead the Oratory, the Dancing-hall and the Shrine office on the right hand and many subordinate shrines scattered in the premises. The main shrine lying in the north of the Oratory is a very fine edifice built in 1654 by order of the Shogun Ietsuna. Its interior decoration is stately and handsome, being decorated with bronze lanterns of diverse shapes and designs.

THE CHERRY-BLOSSOM AT MARUYAMA PARK





The two wooden dogs ‘*Koma-Inu*,’ placed on the both sides of the low stairs leading to the Sanctuary, are the excellent work of Unkei, a great sculptor, and are registered as ‘National Treasures.’ The romantic stone lantern in connection with Taira-no-Tadamori is in the east of the Oratory, while the ex-voto gallery full of interesting pictures near the west gate.

**THE GION FESTIVAL**, the most famous festival in the country, is yearly performed in honor of the Yasaka Jinsha on July 17th and 24th, when there parades a grand procession of ‘*Yama*’ and ‘*Hoko*’ (Ornamental Cars) in the morning, followed by a divine procession ‘*Shinkō*’ in the afternoon. No visitor to Kyoto should miss this wonderful festival. For its detailed description refer to a book entitled ‘The Gion Festival’ by A. Akiyama.

**KEZURI-KAKE SHINJI**, better known as ‘Ukera-mairi,’ is an important Shinto ceremony peculiar to the Yasaka Jinsha, taking place at daybreak of New Year’s day. It consists of starting light by means of the friction of *hinoki* wood in the midst of a sacred music called ‘*Hōraku*’ and in distributing the holy fire to the believers, who flock in huge numbers to the shrine from far and wide. They carry the fire home by transferring it to a match-cord or the like and kindle their kitchen furnace in order to cook the customary New Year’s food ‘*Osōni*,’ a sort of broth with ‘*mochi*’ (rice-cake) and vegetables in it. This custom is based upon a superstition that, when one eats the food prepared by this fire, it will bring not only good luck but be a preventive against pestilence.

**HAYASHI ART GALLERY** in Shimmonzen is an oldest and substantial art store rarely to be seen in Japan, having been established in 1767. Being highly reputable for its extensive collection of Japanese and Chinese art-objects, the store is widely patronized by native as well as foreign customers. The visitors to Kyoto will never fail to find Hayashi Art Gallery to be one of the most beautiful sights in the city.

**GION MACHI** is the most fashionable quarter of the city, lying between the Shijō Bridge and Maruyama Park. The street is full of side lanes and nice tea-houses, where the sweet music of *Shamisen* and the tempting singing of Geisha-girls, mingled with the showering applauses and hearty laughters of innocent pleasure-seekers, are amusingly heard all night long.

**KABURENJŌ** (Geisha School) in Gion Hanami-kōji is a unique institution where Geisha-girls take lessons in music, dancing, singing, reading, writing, tea-ceremony, flower-arrangement, and tailoring. It is conjointly maintained by Geisha-girls and tea-house proprietors. The visitor is shown the place through an introduction daily between 10 to 2 p.m., except on Sundays, holidays, and during the performance of the *Miyako-Odori*.

**MIYAKO ODORI** (literally, Capital's Dance) is decidedly a most beautiful dance performed by the far-famed Geisha-girls



DANCING GIRLS ENJOYING COOL BREEZE ON RIVER KAMO.



of our old capital, being very highly admired by all classes of spectators. Although it was started only in March of 1872, yet it has become a prominent attraction of Kyoto. This dance is very widely known among foreigners as 'Cherry-dance,' probably because it takes place in the cherry-blossom season, but the name is totally strange to the natives.

Miyako Odori, a just pride of the ancient *Miyako*, is annually performed during the month of April, say 5 to 11 p.m., at the *Kaburenjō*, or the Geisha School, a splendid building in Japanese style, situated at Gion Hanami-kōji. The dance is full of elegant postures and graceful motions, presenting a fascinating sight, while the admirable stage scenery, which is changed several times during each performance, is indeed a perfect marvel. The dancers, who are all dressed in gay uniform, consist of thirty-two young Geisha-girls between the ages of fifteen to twenty. The orchestra is constituted by ten singers, ten Shamisen-players and ten players on drums, bells and *tsuzumi* (a kind of drum), accompanied by some flute-players behind the orchestra. One of the singers, or a star-singer, sings alone with an exceptionally fine voice, filling the audience with a thrilling delight, when those who well understand the singing seem to be so much impressed with admiration that their eyes sparkle with dewdrops, while others keep their mouths pretty wide open. In fact, many repair to the Miyako Odori, simply because they want to hear her sing. There are yearly chosen four to seven companies of these dancers and singers from among hundreds of select Geisha-girls in the Gion quarter, each playing in turn every evening. The hall is furnished with a stage and two '*hanamichi*' (a long passage running alongside the pit and leading to the stage).

Ten singers in dark uniform, who are slightly older than dancers, seat themselves on the orchestra-stand which is an elongated platform just above the right-hand *hanamichi*, while another batch of ten younger girls, who play on drums, bells and *tsuzumi*, sit down at the similar position on the left. The performance is commenced by the appearance of two groups of dancers, each of sixteen girls, dancing along the right and left *hanamichi*. Then, they slowly proceed towards the stage where they meet and dance side by side. Each performance takes about an hour and is repeated four to six times during the evening. The programme is of course renewed every year, and the scenery as well. Before being conducted into the hall, the visitors to the first-class seats are served with a cup of ceremonial tea in a waiting-room where a couple of Geisha-girls, attired in full dress, make tea according to the strict routine of tea ceremony. Twelve picturesquely-dressed tiny Geisha-girls of six or seven years of age bring tea and cake to the visitors. In truth, these cunning little creatures of smart manners are simply killing.

**KAMOGAWA ODORI** Those who miss the Miyako Odori are strongly recommended to pay a visit to the Kamogawa Odori performed by the Geisha-girls belonging to another quarter called 'Pontochō' on the western bank of the River Kamo near the Sanjō Bridge. This is a rival dance of the Miyako Odori played in the similar style. It commences on the 1st of May and lasts for three weeks. In short, the Kamogawa Odori may not be superior to the Miyako Odori, yet it has many excellent points of its own.

**ONSHŪ-KWAI** (literally, the Rehearsal) is a special Geisha

dance held at the Geisha School in the autumn for a few days, beginning on an unfixed date. It is performed by a limited number of strictly choice girls of high accomplishment, and always draws a full house after having been awaited with the keenest interest.

**O. KOMAI'S DAMASCENE WORK FACTORY** in Furumonzen is very well known for its producing the best damascene wares and it is undoubtedly the right place to inspect the method how they are manufactured. The Japanese name for the damascene work is '*Zōgan*,' literally meaning 'elephant inlaid.' The name is derived from the fact that the damascene was originally inlaid with some colored ivory, the earliest specimen of which is still preserved in the *Shōsō-in* (Imperial Treasure Hall) at Nara. In later years, gold and silver wires have taken place of ivory. The oldest *Zōgan* inlaid with metal wires is supposed to be a sword called '*Shichi-yō-ken*,' or Seven Stars Sword, produced in the 7th century and now kept in the Hōryūji temple near Nara. The process of the modern damascene work is as under:—(1) Double-hatch lines are cut on the steel ground. (2) The design drawn on paper is copied with a fine pin on the steel ground. (3) Gold or silver wires are hammered in on the design already copied. (4) Lacquer is pasted over the surface of the steel ground and baked on fire some thirty times; then rub and polish the lacquer off by the point of a steel stick. Another finish is to oxidize the steel ground by chemical action instead of lacquering over. Sometimes, the wired part is engraved in order to let the design look effective.

**KENNIN-JI**, one of the five headquarters of the Rinzai sect, is located to the south of Gion-machi within a spacious enclosure richly grown with pine and cedar trees. It is an extremely important temple from the Buddhist standpoint, because it was here that Dhyana (*zen*) was first propagated in this country by Eisai Zenji, a saintly priest who went to China (Sung Dynasty) in April of 1168 and brought home the doctrines of *Rinzai* in September of 1191. In 1202, he built the Kennin-ji in a splendid style, which served as the model for future temples of the same sect. The Shogun Yoriye rendered every assistance towards the construction of the temple which was, however, destroyed by fire. The *Hattō* or Lecture Hall is at present substituted for the main temple. It formerly belonged to the Tōfuku-ji in the city and was removed here some years ago. On its altar is installed an image of Shaka as the main object of worship, accompanied by Anan and Kashō on the right and left sides. In the rear niches are placed some memorial-tablets, the effigies of Daruma and Guardian of the Zen sect, etc. In the Founder's Hall is enshrined a copy of the famous image of Shaka of the Shōryō-ji. The *Kara-mon* gate is in the north of the *Hattō* and is connected with it by a covered corridor. Inside the *Kara-mon*, stand the *Hōjō* or Priests' Apartments which were brought here from the Ankoku-ji in Aki Province. The *Hōjō* are placed under the 'special protection' of the Government and its chief Buddha is Shō-Kwan-on presented by Tōfukumon-in, the ex-Empress Gomizunowo. At the southern end of the premises lies the *Chokushi-mon* or Imperial Messenger's Gate, likewise called the 'Yū-no-ne-mon' or Arrow-struck-Gate from its arrow marks shot in the civil wars fought between the Minamoto and

Taira Clans. This is said to have been the main gateway of the mansion of Taira-no-Shigemori and is now listed as a 'protected building' by the Government. The Kennin-ji is in possession of many fine paintings highly tempting to art-students.

**HIGASHI ŌTANI** (south of Maruyama Park) is the mortuary temple belonging to the Ōtani or younger branch of the Shin-shū sect of Buddhism. Here was interred in 1653 a portion of the remains of Shinran Shōnin, the founder of the sect; subsequently of Kenryo Shōnin, the first abbot of the Ōtani branch, and of his successors.

The temple is approached through a long impressive avenue of tall pine-trees stretching as far as the *Kara-mon*, a fine gate decorated with the carvings of flowers. Inside stands the *Hondō* or Main Temple built in 1703, containing an image of Amida, the tablets dedicated to the present and last Emperors, and several scrolls with the portraits of Shinran Shōnin, Shōtoku Taishi, Seven Great Priests and the successive abbots of the Higashi Hongwan-ji. In the west of the *Hondō* is seen a preaching-hall, while in the rear the Abbot's Rest-room and a Reception-house. On the hill to the east of the *Hondō* is located the burial-place of Shinran Shōnin, posthumously known as Kenshin Daishi, being enclosed by the so-called *Tamagaki* stone fence with a handsome gate in the center. The ground is covered with aged trees growing on the moss-clad soil, imparting an atmosphere of holiness. The tomb is of granite and is surmounted with a curious stone called 'Tora-Ishi,' or Tiger Stone, from its supposed resemblance to a tiger. This stone was a pet of

Shinran Shōnin, so that it is fixed upon the tomb. It was once removed to Hideyoshi's Momoyama Castle, but was afterward brought back. The final aim of the Ōtani branch of the Shin-shū sect is to be buried, after cremation, here near the spot where the founder lies in eternal sleep.

**KŌDAI-JI** is a temple of the Rinzai sect, lying on a prettily wooded eminence in the south of the Higashi Ōtani. It was founded in 1606 by Kōdai-in, the widow of Toyotomi Hideyoshi, in order to hold masses for the soul of her illustrious husband. Since the death of our great hero, she had been feeling as forlorn as a drifting boat on the ocean. Under such circumstances, Ieyasu rendered all possible assistances towards the construction of the temple, so that it was magnificently completed. Unfortunately, nearly all these buildings were destroyed by repeated fires, viz., in February of 1789, July of 1863 and October of 1885, with the exception of the Founder's Hall and Mortuary Chapel which are now registered as the 'protected structures' by the Government. In the earliest days, here stood a temple called the *Unkyo-ji* built in 837 by Sugawara-no-Michizane in memory of the Emperor Kwammu and had been regarded as a holy spot. The temple ground is famously known for the beautiful display of *hagi* or lespedeza blooming in the autumn.

The present *Hondō* (main temple) and *Hōjō* (Priests' Apartments) are of recent erection. The new tower in front of the *Hondō* was put up a few years ago in honor of the soldiers who fell in the China and Russia Wars. Entering the *Hōjō* where

some relics of the Toyotomi family are shown, the visitor is next led into the *Hondō* with an image of Shaka and a number of memorial-tablets on its both sides. The *Kaisan-dō* or Founder's Hall is connected with the *Hōjō* by a covered corridor piercing an attractive landscape garden designed by Kobori Enshū, an eminent esthetic master. The pond in the garden is said to represent a stork on the right hand and a turtle on the left. The *Kaisan-dō* remains in good preservation with its pillars, walls and ceiling richly decorated by some Tosa and Kanō artists. A small portion of the ceiling formerly belonged to the carriage Hideyoshi's wife rode in when she was presented to the Court. Its paintings of autumnal flowers are attributed to Kanō Motonobu, a great artist. In the central shrine of the hall is installed an image of Sankō-Oshō, the first abbot of the *Kōdai-ji*, while those of Kinoshita-Nii-Hōin, his wife and Hori Kenmotsu on the right and left sides. The *Mitamaya* or Mortuary Chapel is joined with the *Kaisan-dō* by another corridor made in a supposed resemblance to a crawling dragon. This corridor of stone and tile steps is so paved that, when looked from below, the stones are only seen, and when viewed from the upper part nothing but the tiles. The *Mitamaya*, a fine edifice with the walls painted by Kanō Kōi, is dedicated to Hideyoshi and his wife. Its raised lacquer work decorating three panels and the steps to the sanctuary serves as the model of the so-called '*Kōdai-ji Makie*' of later years. In the central shrine is enshrined an image of Zuikyū Bosatsu, that of Hideyoshi in the right niche, and that of Kōdai-in in the left, under which her remains are buried. The two historic arbors '*Shigure-tei*' and '*Karakasa-tei*' stand lonely in a grove behind the Mortuary Chapel.

**ROKUHARA-MITSU-JI** (south-east of Kennin-ji) is an old temple of the Shingi-Shingon sect founded in 963 by Kūya Shōnin, a noted priest. Being No. 17 of the Thirty-three Holy Places in the western provinces, it is visited by pilgrims from every direction throughout the year. Having escaped repeated fires, the main temple is counted as an oldest edifice in the city and is registered in the list of the ‘protected buildings.’

The central shrine in the main temple contains an image of Eleven-faced Kwan-on (8 ft. high) carved by Kūya Shōnin and is surrounded by Four Heavenly Kings (6 ft. high) executed by Unkei. In the next shrine in the north is installed an effigy of Jizō (5 ft. high), the work of an unknown artist, and the third shrine is occupied by a *Yakṣa*. The shrine on the southern side of the central sanctuary holds a statue of Yakushi Nyorai (6 ft. high) attributed to Denkyo Daishi, and near it is seated that of Kōbō Daishi.

This temple is widely known for its chief image Kwan-on and ‘*Ō-Fuku-Cha*’ (Great Happiness Tea). According to legend, when a pestilence broke out in Kyoto in 951, Kūya Shōnin intensely grieved to see countless patients succumbing to the disease. Thereupon, he carved an image of Eleven-faced Kwan-on and took it round through the streets on a cart. At the same time, he distributed the tea offered to the image to the sufferers, who promptly got well in taking the holy beverage. It is said that the Emperor Murakami had experienced its benefit, so that he made it an annual custom to take tea on New Year’s day, hence the lucky name of ‘*Ō-Fuku-Cha*’ (Sovereign-drinking-tea), which was later changed into ‘Great Happiness Tea’ of the same pronunciation.

**YASAKA-no-TŌ**, or Yasaka Pagoda, soars high to the south of the Kōdai-ji, superbly adding a scenic beauty to the old capital. It is a five-storied pagoda of an imposing look re-built in 1618 by Itakura Katsushige, a governor of Kyoto in the Tokugawa Dynasty, and is at present placed under the 'special protection' of the Government. The original pagoda, the pioneer of its kind in this country, is said to have been put up in 588 A.D. by order of Prince Shōtoku Taishi, a pious believer in and powerful advocate of Buddhism, but it went to decay after many generations. The second pagoda was erected in 1192 by Minamoto-no-Yoritomo, the founder of the Shogunate, while it became, after successive repairs, too rickety to stand any longer and was replaced by the existing structure. In the lowest floor of the pagoda are installed four images, namely, Dainichi in the east, Shaka in the west, Ashuku in the south, and Hōshō in the north.

**KIYOMIZU-DERA** (south-east of Yasaka Pagoda) is a very famous temple of the Hossō and Shingon sects dedicated to Eleven-faced and Thousand-handed Kwan-on, being largely visited by pilgrims and sightseers throughout the year. The location is one of the most beautiful in the city, commanding a glorious view far and near. The charming valley lying in the south of the main temple abundant with maple, cherry and pine trees is a favorite resort of holiday-makers. The temple was founded by the noted general Sakanoueno Tamuramaro in 805, using the old timbers of the Shishinden of the Imperial Palace at Nagaoka, which was given him in recognition of his brilliant

triumph over the Ainos, while the present structure was erected in 1633 by order of the Shogun Iemitsu.

The temple is reached by going up a sloping street full of porcelain shops, what is christened by foreigners the ‘Tea-pot Lane’ or the ‘Potters’ Hill.’ The *Saimon* is a two-storied main gateway, containing in its niches *Jikokuten* and *Tamonten*, two of Four Heavenly Kings. The former is supposed to guard the eastern heaven, while the latter the northern. A belfry is seen to the north of the *Saimon*, and a three-storied pagoda close to it is dedicated to Dainichi Nyorai and was put up in 847 by Tamuramaro. To the east of the pagoda is located the *Kyōdō* in which are installed the images of Shaka, Monju and Fugen. The next edifice is the *Kaisandō* or *Tamuradō* with the effigies of Tomuramaro, Gyōei, Enchin and Prince Shōtoku Taishi. Near the *Kaisandō* lies the *Ilokke-Sammai-dō* or *Asakura-dō* built by Asakura Sadakage, a pious devotee, and there is seated a reproduction of the image of Kwan-on in the main temple. In the east of it stands the *Chūmon* or Middle Gate with the niches in which are contained *Zōchōten* and *Kōmokuten*, or Heavenly Kings for south and west. The Main Temple (85 ft. by 75 ft.) is constructed over a precipice in the most striking style of architecture. In its sanctuary is enshrined an image of Eleven-faced and Thousand-handed Kwan-on (5 ft. 2 high), which is shown the public once in thirty-three years. It is surrounded by the statues of Shōgun-Jizō, Shōteki-Bishamon and Twenty-eight Followers of Kwan-on. The wooden platform in front of the main temple is called the *Kiyomizu-no-Butai* or Kiyomizu’s Dancing-stage, and its two wings are known as the east and west *Gakuya* or Orchestra-halls. They are supported on

THE KIYOMIZU-DERA TEMPLE





a high scaffolding of massive beams. In olden days, some believers jumped over the platform, head downwards, out of superstition that if their prayers had been effective they would fall unhurt. On the southern mound across the valley is sighted amidst a pine grove a three-storied pagoda built in the Nara Period by Kōmyō-Kōgō, the ex-Empress Shōmu. It is dedicated to Thousand-handed Kwan-on, about two inches high, which, according to legend, the Empress saw in a dream and gave birth to a daughter who was no other than the Empress Kōken. This Kwan-on is widely prayed by women for safe delivery. At the back of the main temple, there is a Shintō shrine in which are enshrined the tutelary deities, namely, Ōnamuchi-no-Mikoto, Susanowo-no-Mikoto and Inada-Hime-no-Mikoto. In the northwest of this shrine is situated the *fōju-in*, the abbot's residence. Its garden was designed by Sōami, an esthetic master, and was later improved by another no less great expert Kobori Enshū. It is a finest garden in Kyoto. The *Shaka-dō* stands to the east of the main temple on the other side of the cliff, while the *Amida-dō* is its neighbor in the south. The *Okuno-in* is within the reach of a few yards, in which are contained Thousand-handed Kwan-on, Jizō Bosatsu and Bishamon. Descending down a flight of stone-steps, the visitor comes to the '*Otorwa-no-Taki*' Waterfall running down in three tiny streams, under which some pious believers are often seen standing for hours and offering prayers. The small image in a shrine built under the waterfall is a Buddhist deity, *Iudō-Myō-ō*, holding a rope in one hand and a sword in the other, prepared to punish wicked people. Here let us turn homewards through the pretty maple-valley well-known under the new name of '*Shin-Takao*'.

**SEIKAN-JI** (south-east of Kiyomizu-dera) is a temple of the Shingon sect nestling in an extremely quiet nook reputable for its cuckoos and glorious maple-tints. Indeed, the perfect stillness prevailing in the ground is only broken by the melodious warble of innocent birds. Established in 802 by the priest Shōkei as a temple of the Tendai sect, it once consisted of many fine edifices. In spite of the fact that there remains at present nothing but a dingy temple and an old belfry, the Seikan-ji is often talked of in connection with an Imperial love affair, telling us the transitoriness of human life. There is enshrined an image of Thousand-handed Kwan-on, 3 ft. high, attributed to Sugawara-no-Michizane, the Right Minister. On its right side is placed an effigy of Kōbō Daishi, and on the left that of Fudō Myō-ō presented in 997 by Sanjō-no-Kokaji Munechika, a renowned swordsmith. On the hillside adjacent to the temple lay the tombs of the Emperor Takakura (reigned 1168-80) and his peerless pet Kogō-no-Tsubone, a court-lady. She was perhaps the most beautiful angel ever witnessed for ages past; nevertheless, she was ill-starred and had to forsake the highest Imperial patronage in order to become a lonely nun in the bloom of nineteen summers. Now, the Empress Takakura was a daughter of the all-powerful Kiyomori, the chief of the Taira Clan, so that he hated Kogō-no-Tsubone, as a matter of course, to be near the Emperor and tried to assassinate her at the earliest opportunity. Finding herself on the verge of a fatal peril, she ran away from the Court first to Saga-no, whence to the Seikan-ji to take shelter under monastic protection. How profoundly the Emperor grieved for her disappearance! Ever since, no day dawned without noticing the Imperial

countenance waning little by little, but the tyranic Kiyomori would never dream of showing the least sympathy for His Majesty. Eventually, the Emperor passed away, completely buried in sorrow, and his remains were interred, in accordance to his dying words, in the Seikan-ji where Kogō-no-Tsubone spent her religious life. According to another report, she drowned herself in the Ōigawa at the foot of Arashiyama. Around the Emperor's tomb are planted a number of maple-trees he adored during his lifetime. The tomb of the Emperor Rokujō is also in the vicinity. In front of the temple lies a stone called '*Kaname-Ishi*' (Rivet-stone) from the reason that the city of Kyoto looks, when seen from it, like a fan spread out. The district lying between the Kiyomizu-dera and the Seikan-ji is named '*Uta-no-Nakayama*' (Mid-hill of Poetry) on account of the following famous legend: Once in a twilight evening, Shinyen, the chief priest of the Seikan-ji, was sitting at the gateway of the temple when there happened to pass such an exceedingly beautiful girl that he could not refrain but speaking to her. He was, however, so much embarrassed that he did not know how to accost her. At last, he asked her the path to the Seikan-ji where he was right in the moment. Thereupon, the girl answered him with a poem literally translated below and disappeared in an instant.

"*Miru ni dani, Mayō kokoro no, Hakanakute; Makoto no michi o, Ikade shirubeki.*"

"Since you are so helplessly apt to go astray even with the fine look of a maiden, how on earth can you find your right path?"

Alas! the fair creature was no other than an incarnation of Kwan-on of the Seikan-ji.

**NISHI ŌTANI** (south-west of Kiyomizu-dera) is the mortuary temple of the Nishi Hongwan-ji, where are buried the remains of Shinran Shōnin, the founder of the Shin-shū sect, and of his successors belonging to the west or elder branch of the Hongwan-ji. Shinran Shōnin, who died on November 28th of 1262, was first interred near the Chion-in and subsequently was removed here in 1603.

At the entrance to the temple, there is a lotus-pond spanned by a stone-bridge, nicknamed ‘Spectacle Bridge.’ Proceeding further, the *Kara-mon*, a handsome gateway, is reached. On the left hand inside the gate lay a belfry and a drum-tower, while on the right a holy water house, a tea serving hall and the offices. In the center of the premises stands the main temple where is enshrined an image of Amida, 2 ft, high, carved by the abbot Jakujo Shōnin. On its right and left sides are hung the portraits of the successive abbots, Shōtoku Taishi, Seven Great Priests and the nun Kakushin-ni, Shinran’s daughter. The Mortuary Chapel, which is the burial-place of Shinran Shōnin, is at the rear of the main temple, being connected with an Oratory. Most of these buildings were re-built in 1870 and enlarged in 1870, with the exception of the Mortuary Chapel and Main Gate, which were put up in the Genroku Era (1688-1704).

**MYŌHŌ-IN** (south of Nishi Ōtani) is a noted temple of the

Tendai sect established in the Enryaku Era (782-806). In ancient times, its abbot had always been an Imperial Prince and was being held in high esteem. It is now a detached head temple of the Enryaku-ji and is well-known for its possessing a number of relics of Toyotomi Hideyoshi. The *Kara-mon* is the fine main gate, a gift of the Emperor Sakuramachi. The Entrance Room contains the sliding-screens painted by Kanō Eitoku, a sedan-chair presented by the Emperor Kōkaku, and a large porcelain tea-jar once owned by Hideyoshi. Passing through a corridor, the visitor comes into the *Dai-Shoin* or Great Parlor of two rooms; the first or Plum Room is delineated by Kanō Eitoku, and the second with Chinese figures and flowers by Eitoku, Shōyei and Sōtan. This edifice is placed under the 'special protection' of the Government. The pretty azalea garden in front is attributed to Kobori Enshū, a great esthetic master. Beyond stands the *Butsu-den* or Buddha Hall with an image of Fudō Myō-ō in the center, Seitaka and Kongara Dōji on the right and left sides. In the next room are placed the effigies of Amida in the middle, Kwan-on, Seishi and some memorial-tablets on the right and left hands. Further on lies a treasure house called the *Ryugozō* where are exhibited a large collection of valuable carvings and paintings, mostly in connection with Hideyoshi. On the west of the *Ryugozō* is located the *Shinden* of three compartments; the first is called the *Gyokuza* or Throne Room, the second the *Butsumā* or Buddha Room with an image of Amida as its chief object of worship and a small three-storied handsome pagoda, and the third room contains another beautiful Amida carved by the Emperor Kōkaku, the memorial-tablets for the Seven Loyalists

and a number of Buddhist musical instruments. A little building in the south-east of the *Shinden* is the main temple of the Myōhō-in, where are installed the statues of Fugen Bosatsu, Godaison, the Emperor Goshirakawa and the priest Eryō Sonja. A monument in the garden is put up in memory of the Seven Loyalists.

**CHISHAKU-IN** is the headquarters of the Shingi-Shingon sect in the south of the Myōhō-in. Founded in Kii Province under the name of the *Negoro-ji*, it was destroyed by Toyotomi Hideyoshi in 1585 on account of the warlike attitude taken by its priests. Subsequently, Tokugawa Ieyasu re-built the temple in 1598 on the same spot where Hideyoshi formerly had a one put up in memory of his son Tsurumatsu.

The first object sighted at the Entrance Room is a gigantic pine-tree painted by Matsumura Goshun on the left side wall. In the *tokonoma* or alcove on the right is hung an interesting scroll of the Buddha's birth executed by Kano Dōun. On the corridor, a few steps ahead, is seen a spear said to have been used by Oishi Kuranosuke, the noted leader of the Forty-seven-Ronin. Now, the visitor enters the provisional main temple which is the *Hojo*. In the first room are shown a number of pictures and sculptures with which the temple abounds. Proceeding a little, there is reached a large beautiful hall containing on its handsome altar an image of Fudō Myō-ō (3 ft. high) carved by Kōkyō Daishi and worshipped as the chief Buddha of the Chishaku-in. In the eastern room is placed a red-lacquered *Sharitō* or Pagoda with Buddha's bones, and in its adjoining room

in the north a couple of folding-screens painted by Kanō Sanraku. The next building is the *Oku-Shoin* removed from the Momoyama Castle. The flowers are gorgeously delineated by Sanraku on its walls and sliding-screens. On crossing a covered bridge, the *Shinden* is arrived at; its pretty sliding-screens are depicted by Sanraku and Eishin. The garden in front of the *Oku-Shoin* and *Shinden* is laid out by Sen-no-Rikyu, a great tea-ceremonial master. The mound represents Mt. Lushan and the pond the River Yangtse. Up on an eminence in the east of the main temple lay the *Daishidō* dedicated to Kōbō Daishi and the *Kaisandō* to Kōkyō Daishi.

**TOYOKUNI JINSHA** (south of Daibutsu-den) is a Shinto shrine dedicated to Toyotomi Hideyoshi. It was founded at the command of the Emperor Goyōzei in 1599, viz., a year after the death of our great hero. Though it was a splendid building, it fell into gradual decay in the Tokugawa Dynasty and became totally ruined in 1662. It is said that the finest parts of the shrine were removed to Nikko before its demolition, but not certain. Immediately after the Restoration of 1868, the Government issued an order to re-build the shrine, and the present structure was completed in 1873. The handsome gate in front of the shrine formerly belonged to Hideyoshi's Momoyama Castle and is now placed under the 'special protection' of the Government. An annual festival in honor of Hideyoshi takes place on September 18th.

**HŌKOKU-BYŌ**, or 'Tomb of Hideyoshi,' stands on the peak of the Amida-ga-mine range of Higashiyama in the east of the

Toyokuni Jinsha. Under the tomb of the 'Gorin-no-Tō' shape, some 30 feet high, are buried the remains of Toyotomi Hideyoshi (1536-1598). The original mortuary chapel was built in the most magnificent style, being inlaid with gold and silver, but had been destroyed by the Tokugawa Shogunate. The ascent to the tomb up a few hundred stone-steps is rather steep, yet the superb view obtained over the whole city and its surrounding regions is amply worth the toil.

**DAIBUTSU-DEN** (adjacent to Toyokuni Jinsha) is the provisional temple of the Hōkō-ji, containing a colossal gilt wooden half-sized image of Buddha. The original temple erected in 1586 by order of Toyotomi Hideyoshi was a huge edifice measuring 272 ft. by 167 ft., and 150 ft. high. There was installed a wooden effigy of Vairocana, 63 ft. in height. It was, however, destroyed by an earthquake in 1596, while an attempt in casting a bronze Buddha undertaken by Hideyori, the heir of Hideyoshi, proved unsuccessful on account of fire in 1602. Finally, being pressed by an urgent and unwelcome advice of Tokugawa Ieyasu, who had been striving to exhaust the treasures of the Toyotomi family, Hideyori unwillingly built a very beautiful temple in 1610. But, the four characters of the inscription on the new bell caused a serious dispute between Ieyasu and Hideyori, which eventually brought about the total destruction of the House of Toyotomi. The four characters in question, viz., '*Kok'ka An-kō*', meaning 'Country in Peace,' were interpreted by Ieyasu that the second and fourth characters, if joined, stand for his name, so that they are secretly plotted as an imprecation

against his life. Now, it goes without saying that it was a mere excuse for picking up a quarrel against the youthful Hideyori, then aged only twenty-two, because Ieyasu had been awaiting for such a chance, so to speak. Hideyori, his mother, and their lords, who all wanted peace, repeatedly apologised to Ieyasu for what he thought wrong, making various concessions, although they were well aware that his claim was entirely unreasonable and outrageous. On the contrary, Ieyasu would not only listen to any sort of apology but waged two successive wars and at last exterminated the once all-powerful Toyotomi family in May of 1615. The bell of the fatal source is still hung in the belfry in the premises of the Daibutsu-den, though the four characters have been scraped off. It is 14 ft. high, 9 ft. 2 in diameter, and 9 inches thick. In the Daibutsu-den, there are exhibited many relics, which tell us something about the old temple.

**IMPERIAL KYOTO MUSEUM** (west of Myōhō in) is one of the three largest museums in the country under the jurisdiction of the Imperial Household and was opened in 1897. There are exhibited an extensive collection of rare and valuable art-objects, including a number of Imperial treasures. The principal aim of this museum is to afford a safe depository for those priceless paintings and carvings belonging to different temples and shrines in Kyoto and its vicinity, and at the same time to show them to the public. Any article owned by a private individual may be received if it is considered suitable for reference or study in accordance to the Museum Regulations.

The exhibits are divided into three departments, namely,

History, Fine Arts, and Art Industry, and each department is subdivided as under :

HISTORICAL DEPARTMENT.

- ( 1 ) Books, Manuscripts, and Drawings.
- ( 2 ) Archaeological Objects.
- ( 3 ) Religious Objects.
- ( 4 ) Arms and armors.
- ( 5 ) Objects relating to Customs and Ceremonies.
- ( 6 ) Coins, Weights, Measures and Stamps.

ART INDUSTRY DEPARTMENT.

- ( 1 ) Metal works
- ( 2 ) Ceramics.
- ( 3 ) Lacquer Work.
- ( 4 ) Textile Fabrics.
- ( 5 ) Articles in Stone, Ivory, Shell, Horn, Wood, and Bamboo.
- ( 6 ) Papers and Leathers.
- ( 7 ) Potographs and Engravings.

FINE ARTS DEPARTMENT.

- ( 1 ) Paintings.
- ( 2 ) Calligraphy.
- ( 3 ) Sculptures.
- ( 4 ) Architecture.

**SANJŪ-SAN-GEN-DŌ** or **RENGE-Ō-IN** is a well-known temple of the Tendai sect, lying in the south of the Imperial Kyoto Museum. The name ‘*Sanjū-san-gen-dō*,’ literally meaning ‘Hall of Thirty-three *ken*,’ is derived from the thirty-three spaces between the pillars in the frontage of the temple. It is a huge elongated building (392 ft. by 56 ft.) roofed with tiles and supported by 158 solid pillars. Its interior was very richly decorated at first, but is nearly worn off now. The temple contains as its chief object of worship a seated wooden image of Thousand-handed Kwan-on (8 ft. high) jointly carved by the

noted sculptor Tankei, then aged 82, and his assistants Kōen and Kōsei. The image is surrounded by Four Heavenly Kings, Twenty-eight Followers of Kwan-on, and one thousand smaller Kwan-on installed in rows on the right and left sides, respectively measuring 5 ft. 7 in height. On the foreheads, hands and halos of one thousand Kwanon are stuck bits of Kwan-on, which gave birth to a popular version that all these aggregate to 33,333. It is, however, entirely wrong; the number should be 33,033 because the central image and 500 on each side count 1001, and when these are multiplied with 33 manifestations of Kawn-on 33,033 are obtained. The excellent statues of *Nijū-hachi-buchin* or Twenty-eight Followers of Kwan-on, which are arranged in the rear corridor, are all executed by Tankei, Kōen and Kōsei and are very highly admired by connoisseurs; especially, the Thunder and Wind Gods are the finest example of the kind.

The temple was established in 1165 under the supervision of Taira-no-Shigemori at the command of the ex-Emperor Goshirakawa and was destroyed by fire on March 24th of 1249. The present edifice placed under the 'special protection' of the Government was re-built in April of 1266 and was thoroughly repaired by the Shogun Iemitsu in 1650, while the latest renovation took place in 1714. In spite of the fact that this structure has been exposed to the elements for 645 winters and summers, it is surprisingly well preserved. The tradition about the origin of the *Sanjū-san-gen-dō* runs as under: "The ex-Emperor Goshirakawa had a violent habitual headache. Seeing no medical effect was of any avail, he made a pilgrimage to the Kumano Gongen Shrine in Kii Province in order to pray for recovery. One day, he received a divine oracle to go and see

an expert Indian physician then staying at the Inabadō Temple in Kyoto. Consequently, His Majesty hurried back to the capital on February 22nd of 1161. At the Inabadō Temple, he was engaged in earnest prayers for several days and nights. On the last night of the services, there appeared a venerable-looking priest and told him as follows : " You had been in your whilom life a virtuous priest of Kumano, and was named *Renge-bō*. Your meritorious deeds have made you accede to the Throne in the present world, but your previous skull is still left undissolved in the waters of the River Iwata. On that skull is growing a big willow tree which shakes whenever the wind blows. This is the very cause of your headache, so that it must be taken off immediately. Thus saying, the mysterious priest poured some scented liquid upon His Majesty's head. There, the ex-Emperor awakened from his vision and at once ordered to search out the skull, which was found and put in the head of the chief image of Kwan-on in the *Sanjū-san-gen-dō*."

Behind the temple, there is an archery-ground, which was widely known as ' *O-ya-kasu*, ' or Great Number of Arrows, in olden times. It was formerly a custom for good archers to test their skill by shooting as many arrows as they could from one end of the corridor to the other (396 ft.), which was generally shot from daybreak till the evening. Wasa Daihachirō, a *Samurai* of Kii Province, showed so far the most successful record on April 27th of 1686. He hit the mark as much as 8,233, while 4,920 fell off short.

**SENNYŪ-JI** (south-east of *Sanjū-san-gen-dō*) is a very

distinguished temple of the Shingon sect, where are interred the Imperial remains, commencing with the Emperor Shijō in January of 1242 and ending with the Emperor Kōmei, who was father of the late Emperor Meiji and died in December of 1866. Founded in 855 as a temple of the Tendai sect, it was at first called the *Hōrin-ji*. For many years, the temple had been left uncared until 1218 when Shunjō Risshi re-founded it and began to teach the doctrines of Tendai, Shingon, Zen and Jōdo. The present name ‘*Sennyū-ji*’ (Spring-gushing-forth-temple) is derived from the spring under a cliff adjacent to the Buddha Hall.

The *Sennyū-ji*, occupying the stateliest location of all the temples, is approached by a long avenue of pines and maples. The *Butsu-den* or Buddha Hall is a double-roofed fine building, containing on its altar the seated images of Miroku, Shaka and Amida, the work of Unkei. In the left niche are installed Bonten and Taishaku, while in the right the Founder. In the *Shari-den* behind the *Butsu-den* is placed a two-storied golden pagoda in which are kept Buddha's bones brought from the *Pai-lien-Ssū* in China by Tankai, a pupil of Shunjō Risshi. The *Kaisan-dō* or Founder's Hall with an effigy of Shunjō is at the back of the *Shari-den*. In the east of the *Kaisan-dō* stands the *Reimei-den*, a hall where are preserved the Imperial memorial-tablets. Inside the *Chū-mon* or Middle Gate is found the *Shaka-dō* built at the command of the Emperor Gomizunowo. The image of Shaka in it was carved by Engen, the founder of the Ōbaku sect. The *Kwan-on* Hall is located side by side with the *Shaka-dō*, erected by order of Tōfukumon-in, the ex-Empress Gomizunowo. The Imperial burial-place lies on the hill at the rear of the temple.

**TŌFUKU-JI**, one of the five headquarters of the Rinzai sect, is located on an immense ground in the south of the Sennyū-ji. Established in 1255 after the lapse of nineteen years under the supervision of the abbot Shōitsu Kokushi, it had been regarded as the finest monastery in the country until its principal edifices were reduced to ashes in 1881.

The temple is reached by three gates, namely, the North, Middle and South Gates, all on the Fushimi Highway. In some 240 yards eastwards past the South Gate or Main Entrance are put up the *Chokushi-mon* or Imperial Messenger's Gate and the *Rokuhara-mon* which formerly belonged to the Taira's Mansion of Rokuhara. Inside these gates, there is a lotus-pond with a stone bridge. In the north stands the *Sammon*, an imposing double-roofed gate erected in the Kenchō Era (1249-55) and once repaired at the expense of Hideyoshi. It is now placed under the 'special protection' of the Government. On its upper storey are installed the images of Kegon-no-Shaka, Getsugwai-Chōja, Zenzai-dōji and sixteen Rakan, all attributed to Jōchō, a renowned sculptor in the 12th century, while the interior is decorated by Chōdensu, a skilful priest-artist, and his pupil Kandensu. The sites of the Buddha's Hall and Lecture Hall are traced by their foundation stones to the north of the *Sammon*. Close by stand the new *Hōjō* or Priests' Apartments. The Provisional Main Temple, which was originally the *Sōdō* or Acolytes' Hall, is in the south-west, containing the statues of Shaka, Kasho and Anan, all carved by Unkei. In the left-hand niche are placed Bonten, Taishaku, Monju, Dainichi and Bukkai-Zenji, while in the right Daruma, Rinzai, Hyakujō and Founder. Near the Provisional Main Temple lay a Revolving-

library, the Dakiniten Temple, a Belfry, and a Thirteen-storied stone pagoda set up by Kujō Michiye. Slightly further to the north, lies a famous maple valley with a pretty stream below, spanned by a roofed bridge poetically named the *Tsū-ten-kyō* or Bridge leading to Heaven. Here, large crowds are seen in the autumn, admiring the glorious maples in various shades. The *Sōdō* or Founder's Hall with an image of Shōitsu Kokushi is at the northern end of the corridor joining with the bridge.

The Tōfuku-ji is rich in subordinate temples, the tombs of illustrious people and the paintings executed by the most eminent Chinese and Japanese artists, including Wu-Tao-Tsu, Chōdensu. Many of them are registered as 'National Treasures.' The most celebrated of all is a huge scroll of the *Nehan* or Sakyamuni's Entry into Nirvana. It is a colored painting on paper (39 ft. by 26 ft.), excellently painted by Chōdensu in June of 1408 at the age of fifty-seven. The singular point of this painting is that among the assembly of the men and animals around the dying Sakyamuni is found a cat, a creature that is never seen in a Nirvana picture. According to legend, whenever Chōdensu was engaged in this work there always came out a nice little pussy and sat beside him, apparently looking as if he wants to be in the picture. One day, Chōdensu said to the pussy, "You too, want to enter the Nirvana" and painted the animal, which instantly disappeared in a well-satisfied manner and showed itself up no more. This wonderful picture is shown the public on the occasion of the *Nehan-E* or a service held yearly on March 15th to commemorate the anniversary of Sakyamuni's Entry into Nirvana.

**INARI-NO-JINSHA** or **FUSHIMI-NO-INARI** is the most famous of all the Inari shrines in the country, lying at the foot of Inariyama, a little beyond the Tōfukuji. It is a highest Government shrine dedicated to Uga-no-Mitama, the Goddess of Food or Rice, the deity Sadahiko-no-Mikoto and the deess Ō-Miyame-no-Mikoto. According to tradition, the Goddess Uga-no-Mitama manifested herself on the peak of Inariyama on the first 'Horse-day' (7th ?) of February, 711 A.D., so that Irogū-no-Hata-no-Kimi, the ancestor of the Hata-Imiki family of Shinto, put up there a shrine in honor of the Goddess. Then it was removed to the present spot on January 5th of 1438 at the request of Yoshinori, the 6th Shogun of the Ashikaga Dynasty, while the shrine we now see was erected in August of 1589 by order of Toyotomi Hideyoshi.

Now, entering a red-painted wooden *Torii* and proceeding further on the paved path, the visitor comes to a two-storied gate, inside which stands an Oratory. Beyond in the east is situated the Main Shrine, a red-colored handsome building placed under the 'special protection' of the Government. It is surrounded by several minor edifices such as the Dancing-hall, the Amulet-house, etc. The most striking feature of the Inari-no-Jinsha is its innumerable red-colored *Torii* scattered all over the ground and hillside leading to the Inner Shrine. They are presented by believers, numbering over millions, in token of devotion to the shrine. The most interesting festival of the Inari-no-Jinsha takes place during the months of April and May, when five beautiful *Shinyo* or Shrine-cars are carried out by devout young people in the streets, accompanying the '*Shinkō*' or divine procession. Especially, three shrine-cars, the finest of its kind, are extremely

well-shaped and exquisitely decorated with gold carvings costing hundreds of thousands of Yen. The procession starts for the *Otabisho* or Place of Sojourn on the 2nd 'Horse-day' in April and returns to the Main Shrine on the 1st 'Rabbit-day' in May according to the Lunar Calendar.

**HATSU-UMA** or First Horse-day is an annual festival celebrated on the 1st 'Horse-day' of February, viz., the day on which the Goddess Uga-no-Mitama is supposed to have made her first manifestation on the hill Inariyama. It is truly a grand day when the shrine is visited by a huge number of pilgrims coming from far and wide.

**INARI AND FOX:** The relation between these two objects is always misunderstood and confused, apparently being a puzzle to many. It is, however, very simple as explained below : There are two kinds of 'Inari', namely, Buddhist and Shinto. The Buddhist Inari means 'Dakiniten,' a Hindoo devil-god who is a 'Yaksa' in Sanscrit. The Dakiniten is said to be an incarnation of a fox, which used to eat men, but gave up that ghastly habit after having been tortured by Daikoku Tenjin or Mahakala in Sanscrit. Eventually, it turned out to be a very faithful guardian of Buddhism, so that he is generally enshrined in a corner of the premises of a Buddhist temple. The fact that, among several names owned by the Goddess Uga-no-Mitama, that of '*Miketsu-Kami*,' or Honorable Food Deess which was once phonetically written in Chinese characters, happened to mean the "God of Three Foxes," led many people to believe that Uga-no-Mitama is an incarnation of the fox. At the same time, some think that the fox is the messenger-animal of the Shinto Inari. It is the reason why the believers of the Inari shrine make offerings of

stone, or sometimes wooden, foxes to it. These offerings are accepted and installed around the shrine by Shinto priests, simply because they do not like to injure the feeling of a donator. Those who do not know it are apt to think that these carvings represent the Shinto Inari Goddess Uga-no-Mitama. Of course, in the Buddhist Inari temples, the fox produced either in carving or painting is worshipped, because the chief object of worship 'Dakiniten' is no other than a fox as is already stated. It is alleged that Kōbō Daishi had connected the Shinto Inari with the fox for his convenience' sake in propagating Buddhism and has thrown a dim shadow over the distinction between them, but it is not certain.

**KINKŌZAN POTTERY** near the Miyako Hotel is an old firm established in 1645 and is famously known for the production of the most beautiful *Satsuma* and *Awata* wares. The firm is owned and supervised by Mr. Sōbei Kinkōzan, a distinguished citizen of Kyoto. It is entirely due to his indefatigable effort of many years that the *Awata* ware has been brought into such exquisite perfection and great prosperity of export, for which he has been justly awarded with a countless number of the foreign and domestic medals and diplomas. An inspection to the Kinkōzan Pottery is always found extremely interesting and instructive.

**SOSUI UNGA** (Canal), one of the greatest works achieved in Japan, was constructed with an object to supply the hydro-electric power to factories and transportation organs in Kyoto by

generating electricity on the utilization of the water from Lake Biwa. In addition, the water is widely used for irrigation. The canal joins Lake Biwa with the River Kamogawa, bringing the Lake into navigable communication with Osaka Bay. Plans for this remarkable undertaking were drawn up by Prof. Tanabe Sakurō, then a young engineer. The work was commenced in August of 1885, bringing the trunk canal to a successful completion in April of 1890 and the branch canal in September of 1904. The total cost aggregated to some Yen 1,400,000. The canal, seven miles long, starts from Mihogasaki on Lake Biwa and ends at Keage, the Kyoto side, while the passage takes about one hour. There are three tunnels in the canal: the first, which is the longest, measures 1 mile  $\frac{1}{2}$ , the second 330 feet, and the third 2,800 feet. The boats carrying passengers and cargoes number more than 200. The visitor to Lake Biwa may return to Kyoto by a canal boat. In that case, a private boat for six passengers costing three Yen can be engaged at Mihogasaki, whence the boat starts. In the longest tunnel only, the entrance sight is lost long before the exit is seen, so that there is lighted a faint lantern at the bow. In spite of the darkness and dampness, the boatmen ply their apparently wearisome work, merrily singing rural songs. On emerging from the tunnel into daylight, one feels as if recalled to life, especially when the fine scenery around is enjoyed from the boat. A line attached to the side of the tunnel is used to haul up the boats against the current. Next, the second tunnel is passed. Immediately on coming out of the third tunnel, the Kyoto terminus, Keage, is reached. Along the whole course, the canal makes a drop of 11 feet. At Keage and the Kamogawa Canal there is found a difference in

level of 118 feet; these two are joined by an Incline of 1,820 feet, over which boats are hauled on four-wheeled steel trucks operated by the hydro-electric power plant installed at the bottom. The volume of water running down the canal is 300 cubic feet per second, of which that of 250 is sent down through the iron pipes laid by the side of the Incline and generates electricity at the power-house. The water is at length discharged into or underneath the River Kamogawa. This hydro-electric power is mostly employed for lighting streets and houses, for running tram-cars, and for working spinning and weaving machines, etc. Owing to the necessity of an increased demand of electric power, an additional canal has been constructed in 1912, running parallel with the old canal.

**NANZEN-JI**, one of the five head temples of the Rinzai sect, was founded in 1281 by Fumon, a priest of fame. It is situated, within five minutes' walk to the east of the Miyako Hotel, amid a grove of lofty pine-trees where pervades an ideal monastic stillness over the whole ground. Here, stood originally a villa of the ex-Emperor Kameyama, who gave it to Fumon to be turned into a temple in recognition of his meritorious services in driving off the evil spirits, which once disturbed the Imperial Palace. Subsequently, the second abbot Soen enlarged it into a large monastery by adding many buildings. They were, however, destroyed by fire in succession, and those in existence were re-erected in the Tokugawa period. The temple possesses a fine collection of paintings and art-objects and is widely visited by art students all the year round.

The Nanzen-ji is approached by passing through three gates, namely, the *Sōmon* (first gate), the *Chūmon* (middle gate) and the *Sammon* (main gate). Outside the *Chūmon* is a lotus-pond and the Imperial Messenger's Gate is in the north of the *Chūmon*. In front of the *Sammon* stands a stone lantern, about 20 ft. high, presented in 1628 by Sakuma-Daizen-no-Suke, a Daimyo. The *Sammon* is a two-storied impressive gate re-built in 1627 by Tōdō Takatora, the feudal lord of Iga Province and a trusted general under Tokugawa Ieyasu. On its upper storey are installed the statues of Shaka, two Dōji, Sixteen Rakan, Ieyasu, Tōdō Takatora, and the memorial-tablets dedicated to the soldiers who fell in the Satsuma rebellion fighting on the Imperial side. The ceiling and walls of the *Sammon* are profusely decorated by Kanō Tan-yū and Tosa Toku-itsu. This gate is likewise called '*Gohōrō*' and is famously known all over the country in connection with the following incident: Once, a notorious robber, Ishikawa Goemon, made the upper storey of this *Sammon* his cell and nightly stole out under cover of Cimmerian darkness in order to ply his black occupation. He was amazingly quick-cared and nimble-footed, so that he was as a matter of course far beyond the reach of heavy-headed policemen. Be that as it may, his doomsday had at last come and was arrested at the age of thirty-seven, when he failed to steal out a renowned incense-burner of rare porcelain in the Momoyama Castle. This was a great pet of Toyotomi Hideyoshi and was named '*Chidori-no-Kōrō*' (Plover-Incense-burner) from the fact that, whenever incense was burned in it, strange to say, plovers became fascinatingly charmed and swarmed around it in huge number. The burner in question is believed to be of ceradon ware of the Sung dynasty,

in possession of the Imperial House and often exhibited" in the Kyoto Museum. Now, Goemon and his innocent little son Ichirō were sentenced to such a horrible punishment that it makes one's hair stand on end. In fact, they were boiled to death in an oil cauldron specially placed on the dry bed of the River Kamo. Ah ! what an awful fate ! Goemen was, however, a man of somewhat poetic culture and the presence of mind, so that, just before he was going to breathe his last, he calmly rhymed the understated farewell ode, which is still remembered even by an illiterate bumpkin :

(Literal translation)

" <i>Ishikawa-ya</i>	" The pebbles in the stony-bedded
<i>Hama no Masago wa</i>	rivers and the sand on the sea-
<i>Tsukiru tomo</i>	beach may perchance come to
<i>Yo ni Nusubito no</i>	an end, yet the line of thieves
<i>Tane wa tsukimaji."</i>	shall never come to an end."

To the east of the *Sammon* stands the *Hattō*, the provisional main temple. On its altar is seated an image of Shaka in the center ; besides, Fugen and Monju on the right and left sides. In their front are placed the memorial-tablets dedicated to the present Emperor and the influential adherents of the temple. In the left niche behind the altar is installed an image of Ayato Daimyojin, while in the right those of Founder, Daruma, Nan-in Kokushi and the tablets for the successive abbots. Having been burnt in 1895, this edifice was re-built in 1908. The dragon on the ceiling was painted by Imao Keinen. Being connected by a corridor, is located the Ō-Hōjō (Abbot's Great Apartments), which were a part of the *Seiryōden* in the Imperial Palace erected by Hideyoshi

and removed here by order of the Emperor Goyōzei when Ieyasu undertook its reconstruction in 1611.

**THE Ō-HŌJŌ:** The Willow Room is painted by Kanō Motonobu; the Musk Room by the same artist; the O-Hiru-no-ma by Kanō Eitoku; the West Room by the same artist; in the *Butsu-ma* (Buddha Room) is enshrined Shō-Kwan-on. The little garden in front is of strictly tea-ceremonial style and is tastefully laid out by Kobori Enshū, a famous landscape designer. The little *Ramma* with carvings of peony, lions, bamboos are very well executed.

**THE SHŌ-HŌJŌ:** The Abbot's Small Apartments consisting of three rooms belonged to Hideyoshi's Momoyama Castle and were transferred here by Ieyasu. The paintings of the tigers depicted on the sliding-screens on gold ground are the excellent production by Kanō Tan-yū; particularly, the tiger drinking water from a brook is extremely reputed. The paintings are all registered as 'National Treasures.' In the north-east of the Ō-Hōjō, there is a room called the '*Naru-taki-no-ma*' from a waterfall delineated on the *Tokonoma* (alcove) and is decorated with a ladies' picture by Eitoku. Outside this room is shown a chair, a gift from the Emperor Godaigo, and a few screens and frames according to the season.

**THE NANZEN-IN**, the old site where the ex-Emperor Kameyama resided, nestles at the south of the *Hattō* with its pretty garden, being densely surrounded by tall cedar and maple trees. A little temple in the eastern corner of the garden contains a portion of the remains of the Emperor. **THE KONCHI-IN**, the most prominent among a number of subordinate temples of the Nanzen-ji, lies to the south of the Middle Gate. The gate on the

left-hand inside the front gateway is called the ‘*Akechi-mon*’ built out of joy by Akechi Mitsuhide when he assassinated Oda Nobunaga and removed here from the Daitoku-ji. The main temple and its sliding-screens were brought from Hideyoshi’s Momoyama Castle. Its first room decorated with chrysanthemums is executed by Kanō Yukinobu; the Second Room with storks and bamboos, the Buddha Room with Chinese scenery, the *Onari-no-ma* (August Visit Room) in two sections with pines and plums, all are painted by Sesson. The cedar-doors in the verandah are also by Sesson. The garden is planned by Kobori Enshū and is named the ‘*Tsuru-Kame-no-Niwa*’ (Stork and Turtle Garden) from its supposed resemblance of the arrangement of trees and stones. At the back part of the *Hondō* is a famous tea-room with eight windows designed by Kobori Enshū. A little temple to the west of the garden is dedicated to the founder of the *Konchi-in*, while a Shinto shrine of the *Tōshōgū* (Ieyasu) a slightly higher beyond.

THE **CHŌSHŪ-IN**, more widely called the **MARISHITEN**, stands to the north of the *Sammon*, containing a precious effigy of Marishiten (Marci) brought over from China by Seisetsu Zenji, a learned priest of Dhyana. Its small garden laid out by Sōami is quite attractive, especially when azaleas and white lotus-flowers are in bloom.

**EIKWAN-DŌ**, properly speaking the ‘*Zenrin-ji*,’ is a temple of the Jōdo sect standing on a pretty eminence reputable for maple trees. The popular name ‘*Eikwan-dō*’ is derived from Eikwan, the second founder of the temple which was originally

founded in 863 by Shinshō, one of the ten ablest disciples of Kōbō Daishi. The Eikwan-dō is well known for its unique image of ‘*Mikavri-no-Amida*’ (Amida-looking-backward) contained in the Amida Hall. This image is believed to date back some 1,200 years and is famed for the following legend: At 4 o'clock on February 15th of 1082, Eikwan was performing the services as usual by walking round in a circuit in the temple, when Amida came down from the altar and began to walk before him as if to join him. There Eikwan felt so deeply moved with gratefulness that tears ran down his cheeks in torrents and could not keep up for a moment. As he hesitated to follow, Amida looked back on the left side towards Eikwan, saying with a gentle voice, “*Eikwan ososhi, Eikwan ososhi*” (Eikwan, you are slow; do not hesitate to march in a company). Ever since, the image has been left in the same posture of looking back assumed in that morning. In a shrine on the extreme right-hand of the altar in the Amida-dō is installed an effigy of Eikwan; in the middle that of Jizō Bosatsu and at the end those of Hase-Kwan-on, Lady Chujō-Hime and her father. At the rear of the altar are placed the statues of the successive abbots; while in the left niche is hung a large painting of the Jōdō Mandala attributed to Eshin Sōzu.

The Soshi-dō (Founder's Hall) is in the north of the Amida-dō and is connected with it by a corridor. In a shrine in the center is kept an image of Enkō Daishi carved by himself; on its right hand that of Zendo Daishi, and on the left that of Seizan Kokushi. The Priests' Apartments, Great Parlor and so forth are all located to the north of the Soshi-dō. Below these edifices, there is a pretty pond with an islet on which stands a tiny shrine dedicated

to Benten, a goddess of luck. The Eikwan-dō is very rich in art treasures; among others, *Shaka Sanzon* by Motonobu and *Yama-goshi-no-Amida* are conspicuously known.

**NYAKUŌJI JINSHA** (north of Eikwan-dō) is a Shinto shrine dedicated to Kunitoko-Tachi-no-Mikoto, Izanagi-no-Mikoto, Izanami-no-Mikoto and Amaterasu Ōmikami. Founded by the Emperor Goshirakawa in the 12th century, it consisted of fine buildings which were all burnt down during the inter-civic war of Ōnin. There remains nothing worth mentioning, but its lovely location with luxuriant maples, cherry-trees and three slender cascades falling in a quiet valley is a favorite resort for sightseers.

**HEIAN JINGŪ** is a highest Government shrine dedicated to the Emperor Kwammu, the illustrious founder of Kyoto. It is located at Okazaki Park near the Miyako Hotel and was erected in 1895 in commemoration of the eleventh centenary of the founding of the old capital.

**THE ŌTEN-MON** is the two-storied main gate of bright crimson color and roofed with blue tiles. The **DAIGOKUDEN** (Hall of State) stands to the north of the Ōten-mon. It is a smaller reproduction of the original *Daigokuden* constructed by the Emperor Kwammu, measuring 110 ft. long, 40 ft. wide and 55 ft. high. The whole building is painted red and roofed with blue tiles. The two towers in the east and west corners, respectively called 'Sōryō' and 'Byakko' are connected with the *Daigokuden* by the covered corridors. The main shrine of the



THE IRIS GARDEN OF THE HEIAN JINGŪ SHRINE



Heian Jingū is found at the rear of the *Daigokuden* and built of plain *hinoki* wood. The Garden, which is divided into two portions, is at the back of the main shrine and is regarded as one of the finest in the city. It is abundant in iris, azaleas, wistarias and so forth. Among various festivals of the Heian Jingū, the Jidai Festival, taking place annually on October 22nd, is the most noted. It consists of a divine procession 'Shinkō' and a very interesting procession of the men wearing the costumes of different ages. The Jidai Festival is celebrated as the unique festival of the whole city of Kyoto. For its details read a book entitled "*The Jidai Festival*" by A. Akiyama.

**BUTOKUDEN**, or the Martial Virtue Hall, is a school of fencing, *Jūjitsu* and archery in the immediate west of the Heian Jingū. It was reproduced in 1899 in commemoration of the *Butokuden* originally founded in the Palace by order of the Emperor Kwammu. The exercises, which are always very interesting to watch, are held every day except on Sundays and holidays. The annual competitive exercises practised by the members assembling from all parts of the country generally commence on May 4th and last for several days. These contests fought in the presence of a large gathering, including many dignitaries, are truly exciting and all are strongly recommended to take advantage of the opportunity. The exercise-hour varies according to the season, sometimes in the morning and at other times in the afternoon. Therefore, it is advisable to find out the exact hour before starting.

**SŌRINTŌ**, a pagoda of cylindrical column, stands in the north of the Heian Jingū, measuring sixty-one feet in height. It was erected in June, 1902, in imitation of the one which Denkyō Daishi, a celebrated Buddhist priest, set up on Mt. Hiei at the time of the founding of Kyoto. Under the pagoda are kept buried a number of Buddhist Scriptures.

**H. NISHIMURA'S LACQUER FACTORY** near the Butokuden (Fencing School) is the largest of its kind and one of the finest sights to be seen in Kyoto. The firm was established in 1657 and holds a very good reputation, so that it has been specially appointed a purveyor on lacquer wares to the Imperial Household of Japan. Visitors are cordially welcomed to inspect in detail the process of lacquer wares of all branches. The exhibits tastefully arranged in the show-rooms, including many specimens of superb gold lacquer works, are highly attractive and amply worth a visit. In fact, the Nishimura's factory would be an excellent spot for study to those who are interested in Japanese lacquer wares.

**KŌKWAIDŌ** (Public Assembly Hall) is a large building of stately appearance standing in front of the Butokuden. It is built of the old timbers of a reception hall put up in the Imperial Palace on the occasion of the coronation of the reigning Emperor in 1913. Here are often held social gatherings and the like.

**EXHIBITION BUILDING** opposite the *Kōkwaidō* is intended for an annual exhibition for art and industrial articles.

**KYOTO PREFECTURAL LIBRARY**, adjacent to the Exhibition Building, contains a large collection of books of various nationalities.

**COMMERCIAL MUSEUM** stands on the opposite side of the Library, being a permanent exhibition of industrial manufactures of all kinds.

**ART HALL** close in the south of the Commercial Museum is occasionally used for the exhibition of art works and so forth.

**ZOOLOGICAL GARDEN** behind the Commercial Museum was established in commemoration of the wedding of the present Emperor when he was still the Crown Prince. There are kept a wide variety of birds and animals, both domestic and foreign.

**KURODANI KWŌMYŌ-JI**, the noted headquarters of the Chinzai branch of the Jōdo sect, is charmingly located on a wooded eminence facing the Miyako Hotel in the south, commanding a fine view of the city and mountain ranges. It was founded by Hōnen Shōnin in 1210 and is very well-known for its possession of a large collection of valuable art-treasures.

The *Kōrai-mon* is the first gate to enter the premises of the Kwomyō-ji. Then, proceeding a few hundred yards on the stone pavement lined by cherry and maple trees, the visitor reaches the *Sammon* (main gate), a two-storied substantial edifice built in September, 1860. On its upper storey are arranged the statues of Shaka, Monju, Fugen, and Sixteen Rakan; the dragon on the ceiling was painted by Chūden Gyōen, a priest. On the left-hand up a flight of stone-steps inside the gate, is a Belfry donated by Sakai-Nagato-no-Kami in 1656, while on the right a Library put up by Shōetsu-Hōshi in 1690, containing a complete set of Buddhist Scriptures of the Obaku print, 8,008 volumes in number. On the right side of the Library lies the Kwan-on Hall, in which is enshrined an effigy of Kwan-on carved by Gyōgi-Bosatsu. This Kwan-on is worshipped as a guardian for safe delivery and had been revered by the Imperial members in ancient times. It is said that the Hall was originally founded by Kibi-no-Mabi, a learned Minister in the Nara epoch, and was removed here in 1668 by order of the Tokugawa Shogunate. The Amida Hall stands in front of Kwan-on Hall, in which are contained Amida in the center, Jizō on the right, Seishi on the left. It is the oldest building in the ground, having been built in 1605 with the aids of Toyotomi Hideyoshi. This Amida is believed to be the last work of Eshin Sōzu (942-1017), a great priest and sculptor. A keen attention is paid to this image, because there are kept preserved inside its body all the carving utensils used by Eshin Sōzu. The wall-painting of the hall and the dragon on the ceiling were executed by Senyo Denkō. The Hondō or main temple lying in the center of the premises was erected in 1789-1801 by the Abbot Kakuyo Reichō Shōnin. There is installed

on the beautiful altar a seated image of Hōnen Shōnin, representing him at the age of seventy-five. It was carved by himself and measures two feet and six inches high. On its both sides are placed the memorial-tablets of the successive abbots and principal believers. The chancel is finely decorated with various Buddhist ornaments. The painting of Seishi Bosatsu on the wall behind the altar was delineated by Kanō Hōgan Tansaku in 1828. Passing a corridor in the east of the main temple, the visitor enters the Ō-Hōjō or Abbot's Large Apartments which face the *Chokushin-mon* or Imperial Messenger's Gate. The first room in the south-western corner is called the Willow Room, painted by Imao Keinen; the Tiger Room in the north-west by Kubota Beisen; the *Butsu-ma* or Buddha Room is in the central part, in which are enshrined a seated Amida by Eshin in the center and a standing Amida by Jikaku Daishi on the west side, each accompanied by Seishi and Kwan-on. The lions and phenixes on the sliding-screens are painted by Kubota Beisen. The south-east room is called the *Jōdan-no-ma*, decorated with pine trees by Beisen, and the Dragon Room in the north-east is also by the same artist. In these rooms are shown many handsome folding-screens which are changed from time to time. Now, the visitor is led to the Ko-Hōjō or Abbot's Small Apartments which are connected with the Ō-Hōjō. There are four rooms decorated with the sliding-screens painted by Yamada Kaidō. These apartments were built in 1792. The landscape garden of the Ko-Hōjō is considered as one of the ten most attractive in the city. Now coming back to the entrance of the main temple, the visitor will notice on the left hand a stump of a pine tree carefully preserved under a shed. It is famously known as 'Yoroi-kake-Matsu'

(Armor-hanging-Pine). This tree had been growing imposingly till 1917, but began to die towards the end of that year and completely withered in the spring of the next year. According to tradition, Kumagaye Naozane hung up on it a suit of armor which he wore in many a battlefield, when he was about to enter the priesthood as the result of the following romantic incident : "Kumagaye Naozane, who flourished in the latter part of the 12th century, was a brave general conspicuously known under the flying banners of Minamoto-no-Yoritomo, the future founder of the Shogunate. At the historic battle of Ichinotani near Kobe fought on February 9th of 1184, he happened to encounter a youthful enemy of noble mien, who was no other than Taira-no-Atsumori of illustrious birth, aged only sixteen and reputed for his handsome look. Now, early on that morning Naozane's unique son of about the same age fell under the bloody hands of an antagonist. Such being the case, it came instantaneously to Naozane's mind that how heart-rending the sorrow and agony of the parents should be when they have learned of the loss of such a nice boy. Consequently, he fought hard in such a way that the youngster could find a chance to escape, because they were not equally matched under any consideration. At last, Atsumori could perceive the secret intention of his kind enemy and was just on the point of taking its advantage, when there was heard — Good Heavens ! — a terrible shout from behind Naozane burst forth from the wide-opened mouth of Hirayama-no-Sueshige, a morose general under Yoritomo : 'Naozane, you are coward ! Why do you so hesitate ? Finish up that green chap quick ! Quick !' No sooner than this spiteful remark reached his ears, thought Naozane, 'Alas ! All have come to a fatal end.' There

he was filled with intense regret; in fact, hot tears flowed out from his downcast eyes. But, under such circumstances, he could no longer tarry in presence of his fellow-general. So, picking up his courage almost gone, he reluctantly raised his sword overhead, under which the head of poor Atsumori fell off by a single blow. This tragedy led Naozane to renounce the world, of which he suddenly became weary, and to enter a religious life, bitterly realizing the cruel duty of a fighting man. Thus, he ran immediately after the war to the Monastery of Kurodani, where he lived till he died on September 14, 1208, saying masses all the time for the soul of the short-lived Atsumori of hapless luck." The Kumagaye-dō, the cell in which Naozane spent his priestly days, lies on the southern side beyond a small pond with an arched stone-bridge presented by Lady Kasuga-no-Tsubone, the sagacious nurse of the 3rd Shogun Iemitsu. In the center of the altar is installed an image of Kumagaye, a portrait of Hōnen Shōnin in the southern corner, while that of Atsumori in the north. This portrait of Hōnen Shōnin, representing him at the age of fifty-tree, was painted by himself as reflected on a mirror to serve as a memento of the day on which Naozane became his disciple. The Seishidō, a little higher on, is a mortuary temple in which is buried a portion of the remains of Hōnen Shōnin. There are placed two images of Kumagaye and Atsumori on the right and left sides. Close at hand are found the tombs, or rather monuments, of Naozane and Atsumori. Still further up the stone-steps stands a three-storied 'Monju' pagoda dedicated to Monju, who is surrounded by Yuima, Yubari-Sonja, Yūten, Zenzai-Dōji, etc. These images are attributed to Unkei, but not confirmed. This pagoda was first erected at the Hōjō-ji

of Nakayama, Kii Province, and it is now counted as one of the three ‘*Monju*’ pagodas in Japan, while the other two are existent at Kirido of Tango Province and at Abe of Yamato Province. Proceeding towards the north through an immense cemetery, the visitor comes to a temple called the ‘*Sai-un-in*.’ In a tiny temple in the premises lies a rock widely known as ‘*Shi-un-seki*’ (Purple Clouds Stone), on which Hōnen Shōnin sat down and perceived a trail of purple clouds while he was praying towards the west just at the moment to establish the great Jōdo sect. On the wall of the temple is hung a scroll with a portrait of Hōnen Shōnin looking at the clouds. Now, let us go to a next sight.

**SHINNYO-DŌ or SHINSHŌ GOKURAKU-IN** (north of Kurodani) is a temple of the Tendai sect founded in 992 by the consort of the Emperor Enyū and enlarged by the Emperor Ichijō, while the edifice we now see was re-built in 1693 after repeated fires. Its chief image Amida, 3 ft. 3 high, is the work of Jikaku Daishi, being made of the *kaya* wood obtained from the Myoka Myōjin Shrine in Shiga. This temple is well known for its wealth of valuable paintings executed by the master-artists such as Eshin-Sōzu, Chōshikyo, Kōbō Daishi, Sesshū and so forth, which are shown the public annually on July 25th.

In a little temple seen on the left hand just before entering the front gate is enshrined ‘Dakiniten’ or the Buddhist *Inari*. Inside the gate is a fine avenue of maple trees for which the Shinnyo-dō is famous. On the right hand stands a three-storied pagoda with Shaka, Amida, Kwan-on and Miroku seated on the four sides in the lowest floor, while on the left hand a tea-serving

house and the Kwan-on hall. The Jizō Hall and the Belfry lay to the east of the pagoda. The bronze Amida, 8 ft. high, lying on the southern side of the main temple, was cast by Mokujiki Shōnin, a priest of repute, in the Kyōho Era (1716-36). The *Hondō* or Main Temple is located in the center of the premises, containing the above-mentioned Amida, Fudō Myō-ō attributed to Eshin-Sōzu and Thousand-handed Kwan-on on the right and left sides. In the southern niche beyond the altar are arranged another Kwan-on and Fudō Myō-ō, while in the northern Jizō Bosatsu and some memorial-tablets. The inscription ‘*Shin-nyo-dō*’ written on the tablet hung over the entrance is the autograph of Prince Hōkyō-no-Miya, but not of Kōbō Daishi as is vulgarly attributed to him. Moreover, the popular version that Kōbō Daishi wrote the middle character wrong is not at all right. The character in question is written perfectly correct; besides, our great saint was in the last repose in Kōyasan when the Shinnyo-dō was erected. The Gensan Daishi Hall is in the north of the main temple.

THE JŪYA is an annual celebration of the Shinnyo-dō, commencing from the night of November 6th until the morning of the 16th when the chanting of prayers offered by huge numbers of believers, accompanied by the ringing of bells, are heard through day and night.

**YOSHIDA JINSHA** is a Shinto shrine lying in the northwest of the Shinnyo-dō, dedicated to Take-Mikazuchi-no-Mikoto, Iwai-Nushi-no-Mikoto, Ameno-Koyane-no-Mikoto and Hime-no-Kami. It was founded in 859 by Fujiwara Yamakage, a court-

noble, in order to serve as a tutelary shrine of the capital and has been held in high esteem.

## MODERN EDUCATIONAL QUARTERS OF KYOTO

lying near the Yoshida Jinsha consists of the following principal schools :—

- Imperial Kyoto University
- Third Higher School
- Kyoto Higher Industrial School
- Kyoto Fine Art School
- Kyoto Middle School
- Imperial University Hospital, and so on.

**CHION-JI**, commonly called ‘**HYAKUMANBEN**,’ is a head temple of the Chinzai branch of the Jōdo sect at the rear of the Imperial Kyoto University. The name ‘*Hyakumanben*’ (One million Times) is derived from the following tradition: “Once, there prevailed an epidemic in the reign of the Emperor Godaigo (1318–31), when the abbot Zen-a Shōnin was ordered to expel it. Thereupon, he held an extraordinary service in which he prayed to Amida one million times in course of a week, turning at the same time a gigantic rosary of 1,080 beads. When the service was over, the epidemic came to an end, hence the name.”

The Main Temple contains an effigy of Hōnen Shōnin (Enkō Daishi) on its handsome altar. In the east of the main temple stands the *Honshī-dō* or *Shaka-dō* with a noted image of Shaka in it. It is said that the body of this Shaka was carved by Jikaku

Daishi, but not the head, which, strange to say, came out by itself afterwards. On the southern side of the main image are installed Bishamon made by An-ami, Jizo Bosatsu by Kōbō Daishi and Fūdō by Chishō Daishi, while in the northern niche Amida, Kwan-on, Seishi and 25 Bosatsu. In the premises of the temple grown with numerous cherry-trees and so forth, are found several minor edifices, while the Chion-ji possesses a fine collection of Buddhist paintings. Among others, the above-stated rosary is kept as the most treasured object.

**ANRAKU-JI** (north of Eikwan-dō) is a temple of the Jōdo sect founded by Hōnen Shōnin and later given to his two disciples, Anraku and Jūren. This little temple draws much attention from the public in connection with the following incident: "The *Jōdo* doctrines preached by Hōnen Shōnin influenced all the mortals in that period and his glorious fame was spread far and wide. Just at that time, there lived two beautiful court-ladies, Matsumushi and Suzumushi, who were the favorites of the ex-Emperor Gotoba. Being so deeply impressed with the doctrines, they grew weary of impure worldly affairs and ran to the Anraku-ji where they entered the priesthood. On learning this, the ex Emperor got furiously angry and condemned to death not only his whilom pets but two priests, Anraku and Jūren, while he exiled Hōnen Shōnin to Tosa." Ah! what a penalty for the innocent people!

In the main temple are installed the images of Amida, Seishi, Kwan-on, Matsu-mushi and Suza-mushi. The two tiny tombs in the shape of *Gorin-no-Tō* in the eastern corner of the premises mark the spot where the unfortunate nuns lay in eternal sleep,

being largely visited by those who express sympathy for the fair departed. The temple ground is enriched with cherry-trees and looks very attractive in the spring.

HONEN-IN (north of Anraku-ji) is a temple of the Jōdo sect founded by Hōnen Shōnin and his two disciples, Anraku and Jūren, in order to hold the services of '*Rokuji Raisan*'.' The temple once fell into a delapidated condition, but was re-founded in 1680 by Mammū Shin-a Shōnin, the 38th abbot of the Chion-in. Its location is one of the most charming and peaceful in the city, nestling at the foot of the Nyoi-ga-dake. Amidst a lovely bamboo and pine grove on the right-hand before reaching the main gate, there stands a stone monument, 27 ft. high, erected by the priest Shinryō to be dedicated to Aiku-Ō or King Asoka. In the monument is preserved a portion of Buddha's bones brought over to Japan by Kan-jin, the founder of the Ritsu sect. Aiku-Ō was an Indian king (*circa* 271-233 B.C.) and was a notoriously wicked man who committed frightful crimes during the first half of his life. Later, he suddenly turned out to be a wonderfully ardent believer in and devoted advocate of Buddhism. He is famously known as the very man who put up 84,000 pagodas in memory of Sakyamuni. Inside the main gate, there is a library in the west and a belfry in the east. In the former is kept a complete set of Buddhist Scriptures of the Ming print specially revised and copied by Ninchō with his ten pupils, taking them over five years. The garden, though not at all spacious, is so neatly and tastefully laid out that one can not help admiring. In the main temple are installed the images of Amida and Seishi

carved by Eshin-Sōzu, that of Hōnen Shōnin made by himself and that of Mammu Shōnin. In front lies the *Jisō-dō* with a bronze statue of *Jisō* cast by Ninchō. The Priests' Apartments command a fine prospect towards the west, while there are contained some sliding-screens which once belonged to the Momoyama Castle.

**NYOI-GA-DAKE** is a hill near the Hōnen-in, commonly called ‘*Dai-monji-yama*’ or ‘*Dai*’-character-hill on account of the bonfire yearly lighted up in the evening of August 15th on the hillside in the shape of a Chinese character ‘*Dai*’ 大 meaning ‘large’. This famous illumination is intended to celebrate the ‘*Bon*’ festival in memory of the departed souls, while its origin is told as under: Many centuries ago, there stood at the foot of Nyoi-ga-dake a Buddhist temple of the Tendai sect. One evening, this temple was burned down when its chief image Amida flew up to the top of the hill, where was sighted an apparition of Amida surrounded by a blaze of halo. Thenceforward, the villagers made it a custom to light fire in the shape of the halo at every ‘*Bon*’ festival. Later, Kōbō Daishi changed it into the present character ‘*Dai*’. This legendary custom became discontinued for a time until the Shogun Yoshimasa of the Ashikaga Dynasty ordered the priest Yokokawa to have it revived. The fire is made by burning big bundles of wood placed at seventy-five open spaces, each about twelve feet apart. These spaces are kept cleared throughout the year by weeding grasses, while the trees growing there were felled down at first. In the same evening, the similar bonfires are illuminated on other hills,

representing ‘*Torii*’ (Shinto gate), a boat, ‘*Hidari-Dai-monji*’ (reversed ‘Dai’ character), a Buddhist expression ‘*Myō-hō*’ (Sanskrit, Saddharma), etc. Thus, thousands of spectators gather on various eminences to gaze on the religious lights.

**GINKAKU-JI** (Silver Pavilion Temple), famously known for its historic edifice and exquisite landscape garden, is a temple of the Rinzai sect lying in a quiet spot in the north-eastern suburb, distant about three miles from the Miyako Hotel. Its strict name should be the ‘*Jishō-ji*,’ but it is very popularly called the ‘*Ginkaku-ji*’ on account of the renowned Silver Pavilion put up in the garden. Originally, a villa of Ashikaga Yoshimasa (1443-73), the 8th Shogun of the Ashikaga Dynasty, it was turned into a temple according to his dying will, appointing Musō-Kokushi as its first abbot. Here Yoshimasa lived a peaceful life, totally absorbed in the esthetic pleasure. Thanks to his fad, however, the fine arts of Japan had made a marked progress during his period. He took a fancy to landscape gardening and tea-ceremony, especially to the latter which eventually developed into a part of the fine arts. Besides, he collected an endless number of curios from far and wide, many of them adorning the Palaces and the homes of millionaires at the present day.

On arrival at the *Ginkaku-ji*, the visitor is first shown into the *Hondō* (main temple) consisting of the *Karasu-no-ma*,<sup>1</sup> *Butsu-ma*, *Gyokusō* and other rooms, all decorated with the sliding-screens painted by Buson. These rooms contain Buddhist images and paintings executed by the eminent masters, such as Kanaoka, Sesshū, Chōdēnsu, etc. The birds depicted on the four cedar-



THE GINKAKU, OR THE SILVER PAVILION.



doors in the verandah are delineated by Kishi Bunrin. To the east of the *Hondō* lies the ‘*Tōgudō*,’ containing the private apartments of Yoshimasa. There are installed his effigy dressed in priestly robe and a few Buddhist carvings. The paintings of the sliding-screens are produced by Kubota Beisen. The little room with 4½ mats in the north-eastern corner is reputed through the length and width of the country as the pioneer ceremonial tea-room, serving as the model for later tea-rooms. It is conjointly painted by the master artists, such as Motonobu, Sōami, Ōkyō and Einō, but sadly effaced with ages. To the north of the *Tōgudō* is found the ‘*Rosei-tei*,’ a fine incense-room reproduced in 1895 after the original where Yoshimasa used to practise the tasteful art of incense-burning. The garden, which is unanimously considered to be a most beautiful of its kind, is laid out by Sōami, an expert landscape designer, with rare stones and rocks, between them are planted excellent trees of various species. They were all brought from nooks and corners of the country under the influence of the Shogun, while most of them were presented to him as compliments by the *Daimyos*. Each of these objects has its appropriate name and history. In the garden, there is a pond named ‘*Kin-kyō-chi*’ (Golden Mirror Pond), and two heaps of white sand are seldom met with in other places. The larger heap is called ‘*Gin-Shadan*’ (Silver Sand Platform), where Yoshimasa sat and had pastimes; while the smaller is known as ‘*Kō-Getsu-Dai*’ (Facing-Moon-Mound) where he enjoyed the moonlight. Beyond on the western edge of the pond stands the Silver Pavilion, a two-storied and single-roofed structure. It was intended to be coated with silver in imitation of the Gold Pavilion, but it had never been carried out, because Yoshimasa

died before the completion of the work. On the lower storey is enshrined 'Sentai Jisō' (One thousand tiny images of *Jisō*), while on the upper storey a gilt image of 'Iwaya Kwan-on' (Grotto Kwan-on) attributed to Unkei. It is set in a grotto-shaped wooden stand and is worshipped by women for safe delivery.

**TŌ-JI**, the fountain headquarters of the classical Shingon sect of the Esoteric Buddhism, majestically lies near Shichijō Station within an extensive walled enclosure with an imposing pagoda soaring high as a land-mark of the old capital. It was established in 823 by Kūkai (773–835), the most prominent priest Japan has ever seen, who is better known at the present time under the posthumous name of 'Kōbō-Daishi' bestowed upon him by Imperial order in October of 921. Strictly speaking, the Tō-ji (East Temple) should be called the 'Kyō-Ō-Gokoku-Ji' (Teaching - Sovereign - Guarding - Country - Temple). The reason why it is called the 'Tō-ji' is as follows: In olden time, by the side of the 'Rashō-mon,' or the South Gate of the Imperial City, there stood two Court reception halls for foreign guests, named the east and west *Kōrokwan*. Now, the East *Kōrokwan* was given by the Emperor Saga to Kūkai to be turned into a temple, while the West one to Shubin, another priest, for the same purpose, hence the names of the 'Tō-ji' (East Temple) and 'Sai-ji' (West Temple); the latter does not exist now. The Tō-ji had the honor to be resided by the ex-Emperor Go-Uda for three years in the same apartment where Kūkai used to live; besides, the Emperor Godaigo was pleased to stay there for a week. Most of the original temple-edifices were burnt down

THE FIVE-STORIED PAGODA OF THE TŌ-JI TEMPLE





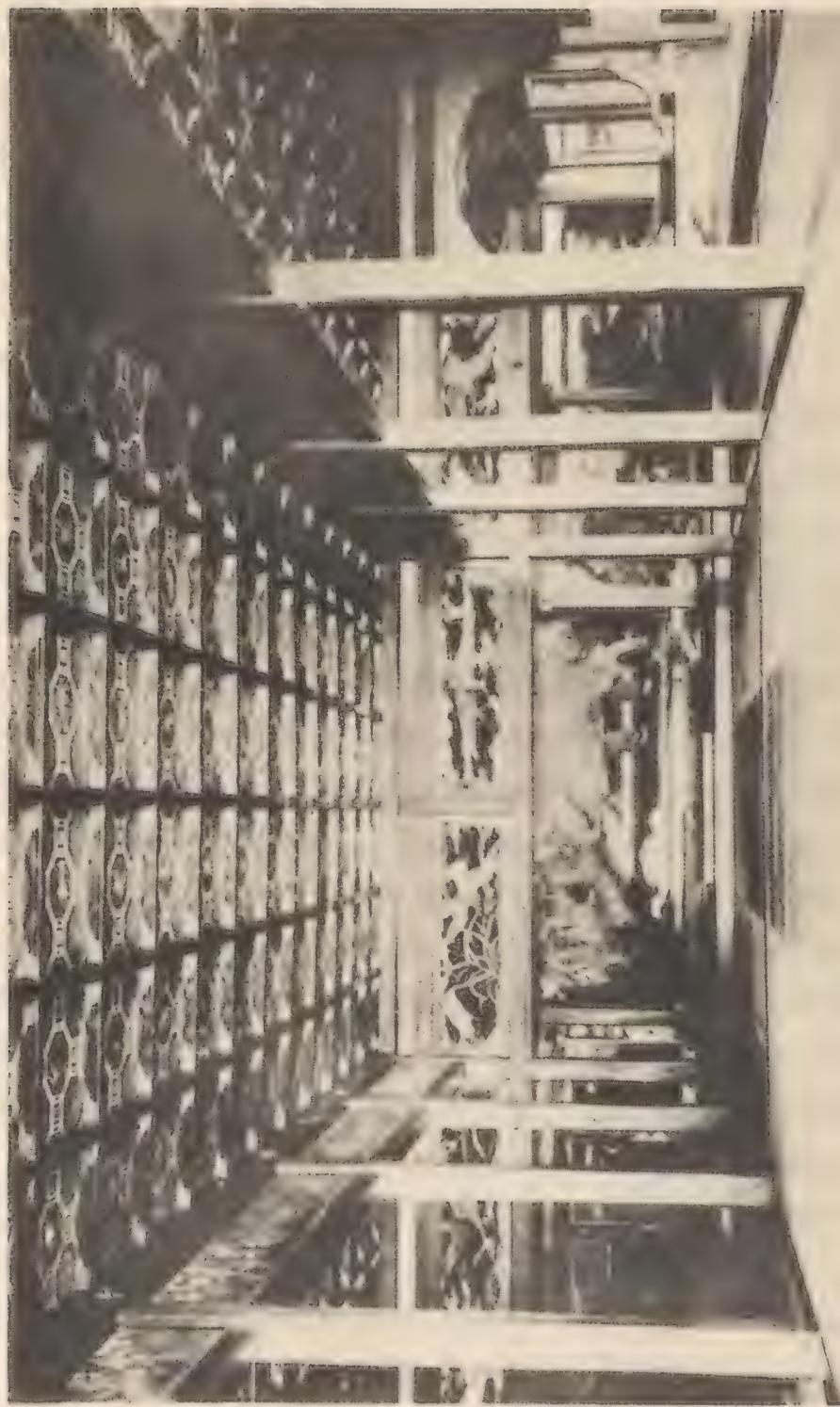
during the inter-civic wars of *Ōnin*, but they were successively re-built by the effort of Hideyoshi, Hideyori, Ieyasu and Iemitsu.

The *Nandai-mon* (South Gate) is the main entrance facing the Yotsukaidō Road. At first, there was a fine two-storied gate containing in its right and left niches two images (10 ft. high) of *Kongō-Rikishi* (Guardian of Buddhism) carved by Tankei and Unkei, but was destroyed by fire some thirty years ago and is replaced by the present one which once belonged to the Daibutsu temple in Higashiyama. On the right-hand inside the gate towers a five-storied pagoda (216 ft. high) re-built by order of the Shogun Iemitsu in the Kwan-ei Era (1624–1644), being the highest in the whole country. The *Kondō* (main temple) is a double-roofed impressive building re-erected by Hideyori and is now placed under the ‘special protection’ of the Government. On the altar is seated an image of Yakushi-Nyorai (8 ft. in height), while there are arranged Twelve Followers of Yakushi, Nitten and Getten in the same hall. The *Kōdō* (Lecture Hall) contains an image of Dainichi-Nyorai in sitting posture (7 ft. high) in the center, surrounded by the statues of Kongō-Haramitsu, Godaison and so forth. To the east of the *Kōdō* is a store-house ‘*Azekura*’, put up on the islet in a small lotus-pond. There are kept preserved a large collection of valuable documents and art-objects. In the Kwan-on temple, north of the *Kōdō*, is installed an effigy of Thousand-handed Kwan-on (about 10 ft. high) carved by Shōbō, a priest of distinction, accompanied by Fishamon and Jizō (each 4 ft. high). The *Renge-mon* gate is found to the west of the *Kōdō* built in 796 and is registered in the list of ‘protected buildings’ as an oldest structure in Kyoto.

The ‘*Renge-mon*’ literally means ‘Lotus-flower Gate’, so named from a legend that when Kūkai was about to pass the gate on way to Kōyasan, where he entered into his eternal repose, fine lotus-flowers suddenly bloomed out as if to pay him the farewell compliments. The *Daishi-dō* (Founder’s Hall), also called the *Sai-in* (West Hall), is to the west of the Kwan-on temple, facing the north. Here Kūkai used to live, hence the name of the Founder’s Hall. His effigy in sitting posture (3 ft. high) carved by Kōshō, a sculptor of fame, is enshrined therein. Close by, lies the Kanchō-in where the secret service of ‘Abhisheka’ is performed. The *Hassoku-mon*, or the Eight-legged gate, stands to the north of the Kwan-on temple. It is a fairly rickety gate believed to have been put up in the middle of the 14th century or a little later and is now listed under the ‘special protection’ of the Government. The *Hōjō* (Priests’ Apartments), the *Hōbutsukwan* (Treasures Exhibition), and many subordinate temples are also located near each other. The Tō-ji possesses innumerable splendid paintings and sculptures rarely seen in other temples.

The ‘*Mi-Eiku*’, or the monthly service held in honor of Kōbō Daishi on the 21st, is regularly attended by a large crowd of believers; especially, an annual festival on April 21st (Anniversary of Kōbō Daishi) attracts millions of worshippers from far and wide. The ‘*Shō-Mi-Eiku*’, another important ceremony, takes place on January 8th, lasting for seven days.

**NISHI HONGWAN-JI** is the famous grand headquarters of the *Shin-shū*, the most influential sect of Japanese Buddhism, possessing under its jurisdiction about thirty-five detached head



THE KŌ-NO-MA, OR THE ABBOT'S AUDIENCE ROOM IN THE NISHI-HONGWAN-JI.



temples, over ten thousand local temples, and more than seven million believers. It is substantially established on an extensive ground at Nishi-Rokujō near Shichijō (Kyoto) Station. The strict name of the *Nishi* (west) *Hongwan-ji* is the *Honpa* (main line or elder branch) *Hongwan-ji*. There are two *Hongwan-ji*, that is, the *Nishi* (west) *Hongwan-ji* and the *Higashi* (east) *Hongwan-ji*, respectively called from the location. The term ‘*Hongwan*’, meaning the ‘original will,’ is derived from Amida’s original will to save all human beings from sufferings by their faith in him.’ This will of Amida is the most important of the forty-eight vows made by him. The ‘*Shin-shū*’ means the ‘True Sect’, so named from the teachings of the sect to follow the path of ‘Truth.’ It is the unique sect that publicly allows its priests to marry, to eat meat, and to live like laymen, presenting a striking feature in contradistinction to other sects. Sometimes, the *Shin-shū* is vulgarly called, especially by those who do not belong to it, the ‘*Monto-shū*’ (Believers’ sect) or the ‘*Ikkō-shū*’ (One way headlong sect). The former is said in allusion that the *Shin-shū* depends too much upon its believers, while the latter that its believers rever Amida only and push forward one way head long without paying the least reverence to other Buddhas. In short, the *Shin-shū* is a plebeian sect, the doctrine of which can be easily understood even by the people of simple education.

Now, let us make a brief sketch about the origin of the *Shin-shū*, the *Hongwan-ji* temples, and the life of Shinran Shōnin, the founder. The *Shin-shū*, or the *Jōdo Shin-shū* (Pure Land True Sect) in full, was founded by Shinran Shōnin, likewise called ‘Kenshin Daishi’, which is his posthumous name bestowed upon him by the late Emperor Meiji on November 18th, 1876. He

was the eldest son of Hino Arinori, a court-noble, and was born on April 1st of 1175 at Hino of Uji District near Kyoto. In the spring of 1181, when only nine years old, Shinran became an acolyte after performing the tonsorial ceremony at the Shōren-in under the guidance of the abbot Jichin-Oshō. Shortly, he went up Mt. Hiyei and assiduously studied the doctrine of the Tendai sect in the *Enryaku-ji*, while in later years he made careful researches for those of other sects. More he learned more he became dissatisfied with those doctrines. The result was that he made a daily pilgrimage for one hundred days to the *Rokkaku-dō* in Kyoto in order to be favored with a direction where to get the truth. On the very last day, he obtained a divine oracle from Nyoirin Kwan-on to seek the truth from Genkū, or Hōnen Shōnin, the most learned priest at that time. As a disciple, Shinran listened to Genkū, his teacher, whose teachings he could digest to his entire satisfaction. This happened in the spring of 1201, when he was aged twenty-nine. Prior to this, the ex-Prime-Minister Fujiwara Kanezane had been one of the most enthusiastic adherents of Hōnen Shōnin and had been entertaining a doubt about the difference after death between priests and laymen. Thus, Kanezane once questioned Hōnen about it, to which an answer was readily given, saying that there is no difference whatever, that is, priests and laymen are equally saved by faith in Amida. This answer keenly prompted Kanezane to initiate the married priesthood. It was for this reason that he requested Hōnen Shōnin to select somebody for him to carry out his long-cherished desire. Thereupon Hōnen ordered Shinran to marry Tama-Hime, a daughter of Kanezane, in order to dispel the doubt entertained by the ex-Prime-Minister. This is indeed

the origin of the married priesthood, which came into existence in 1202. Subsequently in February of 1207, Shinran was exiled to Echigo Province in connection with a false charge incurred upon his teacher by the priests of Mt. Hiyei and Nara. Although he was released on November 7th of 1211, he did not return to Kyoto, staying for nearly thirty years in the north-eastern part of the country where he had been engaged in preaching. At last, he came back in 1235 to Kyoto where he died at the age of ninety on November 28th, 1262, after having seen his new doctrines widely welcomed by high and low. It goes without saying that Shinran's novel teachings had undergone many persecutions under his immediate successors until there appeared the illustrious Rennyo Shōnin (1415-1499), the eighth successor, who not only revived the fate of the sect but added a huge number of adherents. As a matter of course, this invited the jealousy of the priests of the Enryaku-ji, so that they burned, on January 10th of 1465, Shinran's Mortuary Chapel located close to that of Hōnen Shōnin. As it was, Rennyo Shōnin himself was obliged to wander round from one place to another until he established the headquarters at Yamashina in 1479. Owing to the persecution of the priests of the Nichiren sect, the tenth successor Shōnyo was compelled to leave Yamashina for Ishiyama in Osaka. At the time of the eleventh successor Kennyo, Oda Nobunaga demanded Ishiyama to be given up, but was met with a flat denial. Consequently, Nobunaga laid a fruitless siege of eleven years, finally taking it only on the Imperial intervention in March of 1580. Eventually, Kennyo had to remove to Saginomori of Kii Province, whence to Kaizuka of Izumi Province, and again to Temma of Osaka. Lastly in January of 1591, the

headquarters were permanently settled at the present spot by the favor of Toyotomi Hideyoshi. It was in 1602 that Ieyasu, in order to lessen the growing influence of the *Hongwan-ji*, nominated Kyōnyo, the eldest son of Kennyo, to be the first abbot of the younger branch of the sect, that is, of the *Higashi Hongwan-ji*. Thus, the *Hongwan-ji* was divided into two rival branches as seen at the present day.

The usual routine to visit the *Nishi Hongwan-ji* is to commence with the magnificent state apartments and to proceed to the temples afterwards. All these apartments are closed to the general public, but they are shown to foreign visitors on special application. The visitor to the state apartments alights at the 'Ō-Genkwan-mon', or the Main Entrance Gate. Close in the east stands the 'Shikyaku-mon', or the Four-legged Gate, profusely decorated with the fine carvings executed by Hidari Jingorō. It formerly belonged to Hideyoshi's Momoyama Castle and was removed here in 1630, being now placed under the 'special protection' of the Government. Passing through the Ō-Genkwan-mon, the Grand Entrance Hall of 30 mats is reached. The state apartments, the most beautiful of all the temples in this country, were also transferred here from Hideyoshi's Momoyama Castle in 1630. The names of the apartments are mostly taken from the pictorial decorations displayed in them. The *Susume-no-ma* (Sparrow Room) is painted by Maruyama Ōzui with sparrows and bamboos on its sliding-screens and its coffered ceiling is decorated with plums, camellias, lotus and cherry-blossoms. The cedar-doors on the passage are painted by Kanō Ryōkei with two monkeys and a flower-basket on a cart. The *Gan-no-ma* (Wild Geese Room) with the sliding-screens of wild geese and the

coffered ceiling of flowers are painted by Kanō Ryōkei. The *Kiku-no-ma* (Crysanthemum Room) is decorated by Kaihoku Yūsetsu with yellow and white crysanthemums in relief on its sliding-screens and with fans on the coffered ceiling. Another cedar-doors are ornamented by Kanō Hidenobu with musk-cats on one side, and with horses and sago-palm on the reverse side. The flowers on the ceiling of the passage are executed by Kanō Kōi. The *Shiro-Shoin* consists of three very handsome rooms, namely, the *Jōdan-no-ma*, or a room with the raised part, popularly called the *Shimei-no-ma*, the *Ni-no-ma* or Second Room, and the *San-no-ma* or Third Room. It was indeed in the *Shimei-no-ma* that Ishikawa Goemon,\* a notorious robber, was arrested. The paintings of Chinese subjects on the walls and sliding-screens in the *Jōdan-no-ma* and the Second Room are delineated by Kanō Kōi, while those in the Third Room by Kanō Hidenobu. The *ramma* with wistaria carvings set up between the *Jōdan-no-ma* and the Second Room, and another *ramma* carved with peony and birds between the Second and Third Rooms, are all executed by Hidari Jingorō. The autumn flowers of the Musashino plain painted very beautifully on the ceiling and walls in the corridor outside the *Shiro-Shoin* are the work of Kaihoku Yūsetsu. A pair of cedar-doors with a sleeping cat and a peony in the west corner and another painted with the *Bugaku* dance in the east, adjacent to the *Shimei-no-ma* are from the clever brush of Kanō Ryōtaku. The 'No' dancing stage in the north of the *Shimei-no-ma* was brought here from the Momoyama Castle. Near by, stands the *Koro-Shoin* consisting of a number of rooms, but it is absolutely closed to all visitors, only open to private

\* See page 83.

guests of the abbot's family. The *Shōzoku-no-ma*; the hunting scene in the *Tokonomā* (alcove) is very cleverly painted by Yūsetsu. The paintings on one side of the cedar-doors in the corridor show the famous fight in Ichinotani encountered between Kumagaye Naozane\* and Taira-no-Atsumori. On the left hand outside the corridor is found a little but tastefully designed garden called 'Kōkei', the work of Asagiri Shimanosuke. The garden is full of rare rocks with sago-palms planted between them, while the white sand suggests the water. The paintings on a pair of cedar-doors in the southern end of the corridor are executed by Yoshimura Kōkei, showing skilfully deers, maples, dragons and clouds. The *Ō-Hiro-ma* (Large Room), likewise called the Storks Room, is the largest and most beautiful room containing 162 mats and is used as the Abbot's Audience Hall. The *Jōdan-no-ma*, or a room with the raised part, is painted by Kanō Tan-yū and has an extension of 38 mats. The painting on the center of the wall represents Chang-liang presenting Shih-hao to the Emperor Hui-ti of China; the *Tsuke-Shoin* on the right hand is decorated with Chinese children at play and the *Chōdai* on the left with the scene of an interview of the Emperor Wu-ti and Hsi-wang-mu of China. The most reputable *ramma* of storks carved by Hidari Jingorō have given the name of the Storks Room to this hall. The ceiling is painted by Kanō Ryōkei with flowers and birds very finely. Another 'No' dancing-stage in the southern court of the Storks Room formerly stood in Ieyasu's Sumpu (Shizuoka) Castle. The Waves Room and Tigers Room in the south-east of the Storks Room are not shown at present, being employed as offices.

\* See page 96.

**THE TEKI-SUI-EN** is a very artistic landscape garden located in the south-eastern corner of the temple premises, famously known for its '*Hi-un-kaku*' (Floating Clouds Pavilion). It is a three-storied pavilion brought here from Hideyoshi's Juraku Palace in 1618 and is now placed under the 'special protection' of the Government. This historic edifice consisting of a tea-room, a rest-room, a bath-room and so forth is made according to the strict tea-ceremonial style. The 1st floor: the eight views of Lake Hsiao-hsiang, China, are painted by Kanō Tan-yū; the willow-trees under the snow by Kanō Eitoku. The 2nd floor: the thirty-six poets and poetesses, grape-vines and squirrels are depicted by Kanō Sanraku. The 3rd floor: Mt. Fuji called '*Gyogi-Fuji*' (Fuji of Good Manners) is delineated by Kanō Motonobu in such a way that one has to kneel down in a posture necessary in formal etiquette in order to see it well; the grove of pine-trees is said to be a caricature that Hideyoshi produced on the spur of moment. The garden with a pond is very attractively laid out with rare trees and rocks, cunning arbors, silvery fountains, and moss-covered stone lanterns and basins. Now let us make an inspection of the temple.

**THE DAISHI-DŌ** (Founder's Hall), likewise called the Shin-ei-dō or Honorable Portrait Hall, is a splendid temple built in August of 1636 in the south of the Hondō, measuring 189 ft. by 147 ft. and 90 ft. in height. Its interior is very finely decorated with carvings and paintings. The shrine on the altar contains the most precious gem of the temple, which is no other than a seated image (2½ ft. high) of Shinran Shōnin carved by himself on December 21st of 1243 at the age of seventy-one and given to his nun-daughter Kakushin-ni. It is called the Image of Flesh

and Blood, because it is varnished with a special lacquer mixed with his ashes after cremation. In spite of the repeated fires and frequent attacks of the rival sects, the image came off safe due to the most ardent devotion of the disciples and believers at the risk of their lives. In the left niche nearest the altar is placed a portrait of the last abbot, while in the right two scrolls with the portraits of the successive abbots. Further in the right and left niches are hung two scrolls with the prayer-formula written by Jakujo Shōnin. The gateway of the Daishi-dō rebuilt by the 13th abbot Ryojō Shōnin in April of 1645 was thought at that time to be the finest in Kyoto.

THE HONDŌ (main temple) is a fine edifice in the north of the Daishi-dō, measuring 138 ft. by 128 ft. and 78 ft. high. It was erected in March of 1760 and its decoration in the interior is very impressive and handsome. The chief object of worship in the Hondō is Amida-Nyorai (3 ft. high) carved by Kasuga, a noted sculptor, and was installed there in 1611. At the right and left sides of the image are placed two memorial-tablets dedicated to the present and last Emperors. In the left niche nearest the altar is hung a scroll with the portraits of the priests Ryūzu, Donran and Zendō painted by Dōun, while in the right those of the priests Tenshin, Dōshaku and Genshin. Further in the north niche is hung a portrait of Prince Shōtoku Taishi and in the south that of Enkō Daishi, or Hōnen Shōnin. The gateway of the Hondō was removed here in 1798 from the Tsumura headquarters in Osaka by order of the 18th abbot Bunnyo Shōnin. The gigantic Gingko-tree in front of the Daishi-dō is believed to possess a virtue to protect the temple from destruction in case of fire by emitting the volumes of water. In the double-roofed

Library in the north-east of the *Hondō* are kept a complete set of the Buddhist Scriptures of the Sakamoto print and the statues of Fu-Daishi, his two sons and *Hatten*. The Library was put up in 1678 and the Belfry near the *Hi-un-kaku* in 1620. The latter contains a noted bell which formerly belonged to the *Kworyū-ji* of Uzumasa. The Drum Tower with two drums is found to the north of the temple ; the older drum is a well-known relic of the *Saidai-ji* in Nara. The Reception House between the two gates is for the accommodation of worshippers. The *Nishi Hongwan-ji* is immensely rich in valuable paintings and all sorts of art-objects, so that it is certainly tempting to art-lovers.

**KŌSHŌ-JI**, the headquarters of the Kōshō-ji branch of the *Shin-shū* sect, is a southern neighbor of the *Nishi Hongwan-ji*. It was established by the priest Kyōgō in the latter part of the 15th century. The splendid temple buildings were nearly all destroyed by fire in 1902 and the present structures were completed only in 1912.

**HIGASHI HONGWAN-JI**, a perfect triumph of Japanese architecture in modern times, imposingly stands at Higashi Rokujō in the near east of the *Nishi Hongwan-ji*. “Don’t talk about temples before you have seen the *Higashi Hongwan-ji*” is the universal voice echoing in the Sunrise-land. It is indeed a matter of keen interest to notice a striking contrast between the colossal edifice of the *Higashi Hongwan-ji* constructed of the priceless, unvarnished wood and the Shoguns’ small mortuary

temples at Nikko which are finely made but somewhat look like over-decorated lacquered boxes.

The *Higashi* (east) *Hongwan-ji* is the popular name for the 'Ōtani-ha' (Ōtani branch) *Hongwan-ji*; 'Ōtani' being the family-name of the *Nishi* and *Higashi Hongwan-ji* abbots. The *Higashi Hongwan-ji*, a younger branch of the *Nishi Hongwan-ji*, was founded in 1602 by Kyōnyo Shōnin (155-1614), the eldest son of the eleventh abbot of the *Nishi Hongwan-ji*. At the present time, the *Higashi Hongwan-ji* has under its jurisdiction 64 detached head-temples, 8,500 local temples, 25,000 priests and 6 million believers. For full information of the history of the sect, refer to the *Nishi Hongwan-ji* (page 112).

The spacious ground of the *Higashi Hongwan-ji* is furnished with three principal gateways on the front side. The *Seimon* is the main gate of the *Daishi-dō* or Founder's Hall, the finest of its kind built in recent years. It is two-storied and is wholly made of *keyaki* (zelkova acuminata), a splendid building-wood obtained in this country. On its north lies the Imperial Messenger's Gate, beautifully lacquered and decorated with the Imperial crests of the sixteen petalled crysanthemum; while on the south stands a gate for the *Amida-dō* or *Hondo*.

THE DAISHI-DŌ (Founder's Hall), likewise called '*Miei-dō*' (Honorable Portrait Hall), the largest and most magnificent temple in the Empire, was successfully completed in April of 1895, totally denying the alleged decay of Japanese Buddhism in modern times. It measures 210 feet in frontage, 192 feet in depth, and 126 feet in height. The roof which is supported by 96 huge round pillars of *keyaki* wood is erected in the so-called '*Nijū-yane*' (double-roofed) style. The chief architect of this wonderful



THE IMPERIAL MESSENGER GATE OF THE HIGASHI HONGWAN-JI

THE AMIDA-DŌ AND HONDŌ OF THE HIGASHI HONGWAN-JI



edifice is Itō Heizaimon, a noted expert of Nagoya. The interior decoration is exceedingly impressive, being admirably decorated with handsome gilt carvings, paintings and so forth. In the beautiful shrine placed in the center of the chancel is enshrined an effigy (2 ft. 8 high) of Shinran Shōnin or Kenshin Daishi. This is the very effigy he carved himself and gave to the priest Jōnenbō as a parting memento when leaving the province of Shimōsa. It was later removed here by order of Tokugawa Ieyasu. In the north niche nearest the shrine is hung a scroll with a portrait of the last abbot, while in the south those of the successive abbots. Further in the northern and southern niches are hung two scrolls with prayer-formulas. The remarkable object seen in the corridor connecting the *Daishi-dō* and the *Amida-dō* is a large coil of rope made of human hair, amply showing the marvelous devotion of the believers of the fair sex. This human hair-rope, a spiritual gift of the pious women, is said to be far stronger than the hemp rope. It measures 90 feet long and 9 inches in circumference, and was employed in hauling up the timbers into places at the time of construction of the temple. There are twenty-nine of them and are still kept preserved in a store-house.

**THE AMIDA-DŌ** or **HONDŌ** is located to the south of the *Daishi-dō*, being connected by an elevated corridor. Its dimension is 156 feet wide, 126 feet deep, and 90 feet high. The beautiful internal decoration is similar to the *Daishi-dō*. The superbly lacquered shrine installed in the center of the chancel contains an image of Amida-Nyorai, 3 ft. 4 high, the excellent work of a skilful sculptor. On the right and left sides of the image are arranged the tablets dedicated to the reigning and last Emperors. In the north niche nearest the shrine is hung a scroll with a

portrait of Prince Shōtoku Taishi, while further beyond a shrine containing a portrait of the Emperor Kameyama. In the southern niche nearest the main shrine is hung a scroll with a portrait of Hōnen Shōnin, and adjacent to it another scroll with the portraits of Ryūzu, Tenshin, Donran, Zendō and Genshin, the illustrious priests. The Belfry in front of the *Amida-dō*, a donation of Jinno Kinnosuke, a millionaire of Nagoya, was also built by Itō Heizaimon in November, 1894. There are many minor buildings in the premises, viz., Assembly Hall, State Apartments, etc., but closed to the public. The *Higashi Hongwan-ji* was destroyed by fire as often as four times since its foundation, namely, in 1788, 1823, 1858 and 1864. Consequently, in order to provide for further damages, it has been supplied with a special aqueduct joining with the Lake Biwa Canal, which will cover all the temple edifices with sufficient water in case of fire.

**THE SHŌSEI-EN**, a villa of the *Higashi Hongwan-ji*, is a very pretty garden in the east of the temple and is shown if applied previously. It is popularly called 'Kikoku-tei' (Arbor of Citrus Fusca), because it had been at first encircled by a hedge of *kikoku*. Originally a villa of Minamoto-no-Tōru, a high noble, it was presented in 1631 by the Shogun Iemitsu to Sennyo Shōnin, the 13th abbot of the *Higashi Hongwan-ji*. The garden designed by some ancient master is greatly improved now, while Ishikawa Jōzan, a noted poet, took part in the work some time later by adding a portion of the Momoyama Palace, though the thirteen views formerly found there are no longer to be seen since the destruction by fire in 1864. The garden is laid out with rustic bridges, arbors, stone lanterns and so forth, and there are growing many big trees surrounding a pond in the center. The trellised

wistaria vine is said to be a present from the Emperor Gomizunowo. The nine-storied pagoda is believed to be the tomb of Minamoto-no-Tōru. The summer-house is built with historic relics and is tastefully decorated with the paintings by good hands.

**S. IIDA "TAKASHIMAYA" SILK STORE** in Karasumaru-Takatsushi. Is there any silk store more reputable than "Takashimaya"? Well, there might be possibly two or three equals in the whole country, but positively no superiors. The store with its native department is extremely enriched with all kinds of silk stuffs and is very tempting to all customers. The reliability and substantiality of the firm have made it an appointed purveyor to the Imperial Household of Japan and have obtained a large number of foreign as well as domestic medals and diplomas. Those who want to get really fine silk goods should take the first opportunity in paying a visit to "Takashimaya."

**HONKOKU-JI**, one of the four headquarters of the *Nichiren* sect, is located within a spacious walled enclosure in the north of the *Nishi Hongwan-ji*. When established by Nichiren at Kamakura, it was called the *Hokke-dō*. Subsequently, enlarged by the 2nd successor Nichirō, it was removed to Kyoto in 1345 at the command of the Emperor Kōgen. Its fine buildings were burned down on account of a religious dispute of 1536. Re-built in the Temmei Era (1781-88), the temple was again reduced to ashes, leaving only a few structures.

The *Niō-mon* is the main gate put up in 1345 ; in its niches are seen a pair of *Kongō Rikishi* or Guardians of Buddhism. In its south stand in a row the following edifices : The *Kichibojin-dō*, the Library, the *Inari* Temple, an Oratory and the *Myōken-dō*. The *Soshi-dō* or Founder's Hall lies to the north of the *Myōken-dō*, containing an image of Nichiren Shōnin which is accompanied by those of Nichirō, Nissei and Nichi-in. The *Seishōkō-dō* dedicated to Katō Kiyomasa, a famous general under Hideyoshi, is adjacent to the *Soshi-dō* in the north, while the *Ryūzō-dō* with an effigy of Shaka a little further on. The *Hondō* or Main Temple is in the north of the *Ryūzō-dō*, in which is hung a scroll of the holy ‘*Namu-Myō-Hōcengckyō*’ as its chief object of worship. There are also placed the images of Tahō-Butsu and Shaka on the right and left sides, which are joined by the statues of four Bodhisattvas and Heavenly Kings executed by Kōkei. The *Shō-Myci-dō* is in the north of the *Hondō* and is close by the Priests' Apartments and the Grand Kitchen.

**MIBU-DERA** (south-west off the western end of Shijō Street) is a Buddhist temple established in 991 by Kaiken-Sōzu, a priest of the Mii-dera, but it now belongs to the *Ritsu* sect. In the main temple is enshrined a famous seated image of Jizō (3 ft.) carved by Jōchō, a great sculptor in the 12th century. Near it are installed Four Heavenly Kings by the same artist and an effigy of Aizen-Myō-ō. On the left side of the hall is placed a statue of the founder of the temple and on the right that of Emma. This temple is conspicuously known for its unique religious performance called ‘*Mibu-Kyōgen*’, which was initiated

in 1299 by Engaku Shōnin, the second founder of the Mibu-dera. The Mibu-Kyōgen is a play of comic dance in dumb show, expressing the idea by actions. It is intended to interest the people, old and young, in the doctrines of Buddhism. The performance consists of about twenty-five kinds, and is yearly commenced on April 21st, lasting for ten days. The orchestra, which is pretty noisy, is composed of flutes, drums and gongs. The costumes worn by the amateur actors are those presented to the temple by the devotees in memory of the departed relations or friends. A number of these costumes date back earlier than the 17th century and are highly valued, serving as models of the costumes and dye-process in those days. The masks worn by the players are numerous; among others, the choicest are Inari, Sumiyoshi, and Sannō, which are no longer used. The Mibu-dera owns many valuable Buddhist carvings, some of them are registered as 'National Treasures.'

**KŪYA-DŌ** or **GOKURAKU-IN** is the headquarters of the Kūya branch of the *Jishū* sect founded by Kūya Shōnin, a priest of renown. It is an insignificant temple, but is well-known for its prayer-dance. On November 13th, or Anniversary of Kūya Shōnin, there is held a prayer-dance chanting the formula '*Namu-Amida-Butsu*' as a token of joy for the assurance of entering the *Gokuraku Jōdo* or the Pure Land of Bliss. The origin of this dance is told as under: "Kūya Shōnin is believed to be a son of the Emperor Godaigo. Getting tired of worldly affairs, he entered the priesthood and lived in seclusion on Mt. Kurama. While there, a deer became tame to him and they were friends. One day, an

amateur-hunter, Sadamori by name, killed the deer, for which Kūya grieved bitterly and claimed the corpse in order to offer prayer to it. Then he made a coat out of it and mounted its horn on the tip of his walking-stick, carrying them whenever he might go. This tragic incident made Sadamori repent so sorely that he became a ‘*Ubasoku*’, or a lay-believer in priestly robe, who is married and has hair unshaven. Hence he used to go round through the streets on cold nights, beating a gourd and chanting a prayer composed by Kūya Shōnin.”

The priests belonging to the Kūya branch of the Jishū sect are often seen in and around Kyoto, performing the prayer-dance in accompaniment to the beating of gourds to keep time.

**BUKKŌ-JI** (*Bukkōji-dōri, Takakura*) is the headquarters of the *Bukkō-ji* branch of the *Shin-shū* sect, possessing some 339 subordinate temples and 100,000 believers. It was founded by Shinran Shōnin in 1212 at Yamashina and was known as the , *Kōshō-ji*.’ Subsequently, it was removed in 1320 somewhere near the *Daibutsu-den* in Higashiyama, while the present site dates back to 1573–1592. The temple in existence was re-built in 1882 after the fire of 1865 and consists of the Founder’s Hall, Amida Hall, Abbot’s Apartments, Reception Rooms, Assembly Hall, etc.

The name ‘*Bukkō-ji*’, or the ‘Buddha’s Light Temple’, is derived from the following legend: One night while this temple was still at Higashiyama, a burglar stole its chief image Amida, which, strange to say, suddenly grew so heavy for him to carry that he had to throw it away into a bamboo forest. At the same

instant, the horizon was filled with a blaze of light when the Emperor Godaigo sighted it from the Imperial Palace. Thus, the Emperor ordered to trace the cause of the light and found the image in the forest, hence the name was changed into the ‘*Bukkō-ji*’ by Imperial command.

**KURODA'S BRONZE STORE** in Teramachi Shijō-Minami is very highly spoken of to be the most reliable in manufacturing the best artistic bronze wares. The speciality of its factory is to produce different objects of ‘*Shakudō*’ and ‘*Shibuichi*’, the two art-bronzes peculiar to Japan. The *Shakudō* is an alloy of 5% gold and 95% copper, and the *Shibuichi* of 25% silver and 75% copper. Vases, plates, card or cigarette cases, etc., made of these metals look very handsome and are much sought after. Anyone who wishes to learn the process of these fine bronze works will find it most advantageous in inspecting the Kuroda's factory.

**SHIJŌ-DŌRI** is a broad thoroughfare running from east to west in the south of Sanjō-dōri. It is a very flourishing street where retail shops are found from door to door.

**SHIJŌ-YŪSUZUMI** was once a very fashionable summer recreation in enjoying cool breeze on the platforms temporarily put up on the dry river-bed and on the shallow water near the Shijō Bridge, but this picturesque sight is gradually dying out.

**SHIN-KYŌGOKU** is the center of vanity fair in Kyoto, lying between Sanjō-dōri and Shijō-dōri in the east of Teramachi. The street is full of theatres, music-halls, cinematographs and all kinds of shows, interspersed by many restaurants. It is a favorite resort of holiday-makers and is particularly lively at night, being illuminated as bright as daylight. A stroll through the street after dinner is always found interesting.

**ROKKAKU-DŌ** or **CHŌHŌ-JI** (near Kyōgoku) is a noted temple of the *Tendai* sect dedicated to Nyoirin Kwan-on (a gold image of about 2 in. high). It was founded in 566 by Prince Shōtoku Taishi, an ardent advocate of and believer in Buddhism. The ‘*Rokkaku-dō*’, literally, the hexagonal hall, is a structure with six corners re-built in 1877. This temple is conspicuously known from the fact that in 1201 Shinran Shōnin made a hundred days’ pilgrimage there from Mt. Hiiei and was rewarded on the very last night with a divine oracle to seek the religious truth from Hōnen Shōnin, eventually enabling him to establish the *Shin-shū* sect. The tradition about the founding of the *Rokkaku-dō* is as follows: In the year of 586, Prince Shōtoku Taishi started on a journey around the country in order to get timbers for the construction of the *Shitennō-ji* temple. One day he came across a dense forest, the very spot where the present *Rokkaku-dō* stands. Then he took a bath in a clear stream near by. While the Prince was bathing, he hung on a tree a bag containing an image of Nyoirin Kwan-on, which he picked up some years ago in the gulf of Iwaya, Awaji Province, and used to carry with him whenever he might go. Having heartily enjoyed\* a nice cold

bath, he tried to take the bag off the tree but in vain, so that he was obliged to return home without it for the day. That night he dreamt a dream, in which Kwan-on appeared and told him to leave the image as it is. Then, the Prince went back to the forest the next morning when he met a white-haired woman. There, he accosted her asking if there is in the vicinity any suitable tree to erect a temple for installing the image. Upon this, she pointed to a gigantic cedar-tree standing at hand, saying that certain purple clouds trail over it every morning. Before the Prince began to speak a word or two more, she vanished in the mist. 'What a marvelous tree!', said the Prince. Then he felled it and built the *Rokkaku-dō* of the timbers of that tree only.

Beside the temple there is a house where live the members of the *Ikenobō* family, the initiator of flower-arrangement of the same name. This school was consolidated by Senkei, the 12th abbot of the *Rokkaku-dō*, in 983. Prior to this, it had been a custom for the successive abbots to offer flowers of each season to the temple, but they were not based upon any particular style. The secret of the new method has been handed down from one abbot to another and it is now in vogue all over the country. At the time of the 27th abbot Senchin, the family was accorded by the Shogun Yoshimasa the honor to be called an authority on flower-arrangement. The new school came to be patronized by the Imperial House; ever since 1817, when the flowers specially arranged by *Ikenobō* were presented to the ex-Emperor, it has become customary to follow the example on the Emperor's accession to the Throne or on the appointment of the Empress.

**SANJŌ BRIDGE**, spanning the River Kamogawa, is very famous for its having been the terminus of the ancient highway ‘*Tōkaidō*’ connecting Kyoto and Yedo (Tokyo). The bridge was erected first in 1590 by order of Toyotomi Hideyoshi under the supervision of Masuda Nagamori, a Daimyo, and has since been re-built many a time. The original parts remaining are only the bronze ornaments ‘*Giboshi*’ of the railings which were presented by the different feudal lords under Hideyoshi. This bridge leads to the Miyako Hotel and Lake Biwa in the east and to Sanjō-dōri, an important thoroughfare, in the west. From the bridge is obtained a fine view of the ranges of Higashiyama, particularly of the bright illumination of the ‘*Bon*’ festival in the fullest extent.

**S. NISHIMURA'S SILK STORE** in Sanjō-Karasumaru is remarkably well known for its fine silk goods, especially for the exquisite embroidery work and the ‘*Yūsen*’ or a fancy dyeing on crepe and silk. The firm was established in 1604 and has won not only the honor to be a purveyor to H.I.J.M.’s Household by special appointment, but numerous medals and diplomas at home and abroad. Being profusely stocked with beautiful silks and embroideries, a few pleasant hours can easily be spent for an inspection of this attractive store. In short, the highest reputation of the firm is so widely spread throughout the length and breadth of the country that it scarcely needs any further comment.



THE SANJŌ BRIDGE IN THE SUMMER



A DANCING-GIRL AT THE SANJŌ BRIDGE

**SHINSEN-IN** (near the Nijo Detached Palace) is a lonely remnant of the magnificent Imperial garden laid out within the precincts of the Palace by order of the Emperor Kwammu soon after the removal of the capital to Kyoto in 794. It was modelled on the wonderful garden of the King Wén-wang of the T'ang dynasty, China. Here in the garden, many eminent poets and poetesses composed poems to pray for rain or shine. In fact, it is full of historic interests, having been the center of the court life for centuries until it came to decay in 1177. Subsequently, it had been totally left abandoned till the Tokugawa Shogunate gave permission to Kakuga, a priest of the *Shingon* sect, to erect a temple there, which added much to its preservation to the present day. In recent years, the garden has been greatly improved, but there is not even the slightest shadow of its former glory.

**GO-Ō JINSHA** (west of Imperial Park) is a Shinto shrine dedicated to Wake-no-Kiyomaro, an exceedingly patriotic and straightforward courtier in the Nara Period of the Empress Shōtoku (765-769). Once the Empress wished to let her favorite priest Dōkyō accede to the Throne, contrary to Imperial custom, so that she despatched Wake-no-Kiyomaro to the Usa-Hachiman Shrine at Buzen in order to obtain a divine sanction for taking such a novel act. In fact, Dōkyō was nothing but a crafty priest of high rank in the court. Thus, when Kiyomaro was on the point of departure, Dōkyō intimidated him with a threat that if he brought a favorable oracle he would be nominated the premier, otherwise he would be heavily punished. Nevertheless, Kiyomaro came back shortly with an oracle unfavorable

to the treacherous priest. This historic oracle ran as under : " From the foundation of the country, there had always existed a clear and definite demarcation between the Emperor and the subject, and that a subject had never been made the Emperor ; that only a member of the Imperial family might ascend the Throne ; that any person who entertains such unreasonable ambition should immediately be punished with death." Kiyomaro, honest as he was, made a candid report obtained from the deity. On hearing these words, Dōkyō grew furiously angry and not only stripped of Kiyomaro's rank and offices, but exiled him to Ōsumi. Moreover, Kiyomaro had the narrowest escape on the way to exile to be assassinated by Dōkyō's emissaries. In a few years when the Empress Shōtōku was succeeded by the Emperor Kōnin, father of the Emperor Kwammu, Kiyomaro was re-installed to his former position, while the notorious Dōkyō, who caused such a shameful court scandal that had never happened before, was banished to the *Yakushi-ji* in the province of Shimotsuke.

**NASHINOKI JINSHA** is a Shinto shrine in the east of the Imperial Palace, built in 1885 in honor of Sanjō Sanetsumu (1802-1859), who served in succession the Emperors Kwokaku, Ninkō and Kōmei. He was a representative loyalist and thought of nothing but the Imperial House. His effort added in no small measure to the Restoration of Meiji, which, however, did not turn out while he was alive but nine years after his death. He died in seclusion, because he was not welcomed by the Tokugawa Shogunate, acting against its policy. His admirable son, Sanjō

Sanetomi, later Prince Sanjō, also played a signal rôle in the Restoration movement. Sanjō Sanetsumu lived in Nashinoki Street, hence the name of the shrine.

**DŌSHISHA** is a prominent institution founded in 1875 by Messrs. Joseph Niijima and Yamamoto Kakuma in co-operation with the American Board of Foreign Mission. It consists of an Academy, the Girls' College and the University, while the students are said to number more than one thousand in the aggregate. The red-brick modern buildings of the Dōshisha stand in front of the *Shōkoku-ji*, a peaceful old monastery of the Rinzai sect, showing a marked contrast between the Occidental music and the sonorous tone of the temple bell.

**SHŌKOKU-JI**, one of the five head temples of the *Rinsai* sect, calmly stands amidst a large wooded ground in the north of the Imperial Park. The original temple erected in 1392 by Yoshimitsu, the 3rd Shogun of the Ashikaga Dynasty, under the command of the Emperor Gokomatsu, with Musō-Kokushi as its first abbot, was destroyed by fire in 1394, while the succeeding structure met the same fate during the inter-civic wars of Ōnin. Later, Toyotomi Hideyori and Tokugawa Ieyasu restored the temple in turn, but a conflagration in 1788 reduced to ashes nearly all the edifices with the exception of the 'Hattō' (Lecture Hall) in existence. There are, however, still found some fifteen buildings.

The main gate is in the east of the '*Miyuki-mon*', or the

Imperial Progress Gate, inside which is a lotus-pond. The two-storied pagoda built by the Emperor Gomizunowo in 1625 and re-built in 1860 contains his hair and teeth, besides three pieces of Buddha's bones. On the altar of its upper storey is placed a 'Sharitō', a shrine for Buddha's bones, which is surrounded by Sixteen Rakan, while on that of the lower floor a statue of *Hōkan-no-Shaka* and a memorial-tablet of the Emperor Gomizunowo. The Belfry and the *Benten* temple are to the east of the pagoda across the path. The double-roofed main temple, 87 ft. by 66 ft., was formerly the 'Hattō' (Lecture Hall) put up by Hideyori. On its altar is seated an image of Shaka accompanied by Anan and Kashō on both sides. In the western niche behind are arranged Dharma, Rinzai, Hyakujo and Founder, while in the western an effigy of Yoshimitsu in court uniform. The Founder's Hall in the east was constructed in 1807 and contains a statue of Musō-Kokushi and the memorial-tablets of the Emperors Gokomatsu and Gomizunowo and of the Katsura princely family. The Priests' Apartments and the *Senbutsujō*, or Acolytes' Hall, are all near each other. The celebrated plum-tree '*Ōshukubai*', or Nightingale Nestling Plum-tree, which was growing in the garden of the *Rinkō-in* temple, withered many years ago and is no longer to be seen.

**KAMI-GORYŌ JINSHA** (north of *Shōkoku-ji*) is a Shinto shrine dedicated to the Emperor Sudō, Prince Iyo, Lady Fujiwara, Tachibana Hayanari, Bunya-no-Miyatamaro, Kibi Mabi, Fujiwara Hirotugu, and Sugawara-no-Michizane, hence it was formerly called '*Yatokoro Jinsha*', the Shrine for Eight Spirits.

It is believed that they all died in agony on account of false charge, so that a shrine was founded in their honor in 939 and had been revered by the Imperial House. The shrine is not very fine but well worth visiting for its historic interest.

**SHIMO-GORYŌ JINSHA** (south of Imperial Park) is dedicated to the Eight Deities as in the Kami-Goryō Jinsha and the Emperor Reigen, an ardent devotee. A festival of this shrine, '*Goryō-Matsuri*', constituted the three great festivals of Kyoto with those of *Gion* and *Inari*, while the grand *Aoi-Matsuri*, a court-festival, was regarded as an exception. The most striking feature of the festival is the appearance in its procession of what is known as '*Sashi-Hoko*', or an ornamental divine halberd. It is a long lacquered pole, about 18 feet high, which has at its upper end the so-called '*Suisan*', a metal ornament decorated with the Imperial crysanthemum crest and some peculiar hangings. They were mostly presented by the Imperial family, and there are eight or ten still in existence. The *Goryō-Matsuri*, taking place on May 1st and 18th, is certainly an interesting spectacle in Kyoto rich in festivals.

**NISHIJIN**, the most noted silk weaving center in Japan, is at the north-western corner of the city. The name '*Nishijin*' (literally, Western Camp) is derived from the camp of Yamana Sōzen, the commander-in-chief of one side in the inter-civic war of the Ōnin Era. Here are produced all kinds of brocade, satin, gauze, velvet, damask, crepe, and tapestry on the Goblin model,

plain and figured *habutai*, etc. The looms are mostly worked by hands as a home industry in almost every house in the district. The weavers and artisans at *Nishijin* and in its vicinity aggregate some 35,000, while the looms 25,000. The annual output amounts to ¥32,000,000, of which the fabrics worth ¥7,000,000 are exported abroad. The silk industry of *Nishijin* had made a marked progress under the successive patronage of Oda Nobunaga, Toyotomi Hideyoshi and the Tokugawa Shogunate, and is still growing at bounds and strides.

**KITANO JINSHA**, likewise called the ‘*Kitano Tenjin* or *Temmangū*’, is a famous Shinto shrine in the north-western corner of the city, being dedicated to Sugawara-no-Michizane (844–903), the Left Minister, who is now worshipped as the ‘God of Literature and Calligraphy.’ First established in 947, the shrine was enlarged in 950 by Kujō Morosuke, while the present structure was erected by order of Toyotomi Hideyoshi, and undergoes repairs every fifty years. Since it was honored with a visit of the Emperor Ichijō in 1004, the reverence of the Imperial House for the shrine had been very deep.

The main entrance is marked by a big stone ‘*Torii*’ in the south. Along the paved path are arranged a number of stone lanterns and bronze and stone oxen, all presented by the believers. These carved oxen are offered to the deity in memory of the ‘Ox-day’ (according to the Old Zodiac) on which the shrine was founded, that is, on June 9th, 947. Beyond stands the *Nammon* (south gate), a two-storied gate of recent construction; inside which are found an Ex-voto Gallery, a Dancing Hall, a Treasure-



THE SHINTO SHRINE "KITANO JINSHA"



house, Shrine-office, etc. The *Chūmon* (Middle Gate) is put up facing the main shrine. The tablet over its entrance, bearing the inscription ‘*Temmangū*’, was written by the Emperor Gosai-in, hence the name ‘*Choku-gaku-mon*’ (Imperial Tablet Gate). This gate is also known as ‘*Sankō-no-mon*’ (Gate of Three Luminaries) from the carvings of sun, moon and stars on its beams. The Oratory is in front of the main shrine, being separated from it only by a chamber paved with stone, so that they are closely joined and practically forms one building. These connected edifices are built in a style called ‘*Yatsumune-Tsukuri*’ (Eight Roofs Structure) and are placed under the ‘special protection’ of the Government, being considered as one of the best examples of its kind. The carvings of birds and flowers on the lintels are attributed to Hidari Jingorō. The two stone lanterns (about 8 ft. high) near the Oratory were presented by the Emperor Reigen. The plum-tree in a low fence is called ‘*Tobi-Ume*’ (Flying Plum), planted there in allusion to the tree which flew after Michizane far over to Kyushū, being moved by a touching poem he addressed to it when leaving for exile. It is the reason why the ground of the ‘*Temmangū*’ is always planted with plum-trees. The main shrine is surrounded by many subordinate shrines in the midst of numerous plum-trees. Among several festivals of the shrine, the Plum Festival on February 25th (Anniversary of Michizane) and the ‘*Zuiki-Matsuri*’ from October 1st to the 4th are the most noted. The latter consists of a procession in which there are carried out in the street two ‘*Shinyo*’ (Shrine-cars) made of ‘*Zuiki*’ (the leaves of a kind of potato) and further decorated with all sorts of vegetables. This procession presents a unique sight totally unseen in other festivals.

The Kitano Jinsha owns many excellent paintings and art-objects, some of them are registered as 'National Treasures.'

**HIRANO JINSHA** is a highest Government shrine lying within a few hundred yards in the north-west of the Kitano Jinsha. Originally established in the province of Yamato, it was removed in 794 to the eastern foot of Kinukasa-yama, Kyoto, and again to the present spot in 871. In the shrine which is divided into four halls are enshrined the following five deities:—the first, Imaki-no-Kami (Yamatodake-no-Mikoto); the second, Kudo-no-Kami (Emperor Chū-ai); the third, Kohiraki-no-Kami (Emperor Nintoku); the fourth, Hime no-Kami (Amaterasu-Ōmikami), and lastly Ameno-Hohi-no-Mikoto. The existing shrine built in 1626–32 was thoroughly repaired in November of 1879. The peculiar architecture of the Oratory, intentionally made of joined timbers, draws keen attention from experts. The thirty-six poets and poetesses on the frames hung in the Oratory were painted by Kaihoku Yūsho, while the accompanying writing is the autograph of Konoi Motosaki.

Hirano is as famous as *Gion* for its cherry-blossom, especially for its night scene, being visited by immense crowds of flower-admirers. It is said that there were formerly about eighty kinds of cherry-trees and the choice trees seen at present are known under the names of *Tsukubane*, *Imose* and *Taoyame*, etc.

**IMAMIYA JINSHA** (north of *Daitoku-ji*) is a Shinto shrine dedicated to Ōnamuchi-no-Mikoto, Kotoshiro-Nushi-no-

Mikoto and Kushi-Inada-Hime-no-Mikoto, and is said to have been founded in 1155. Close to this shrine stands the *Yeki Jinsha*, in which is enshrined the deity Susanowo-no-Mikoto who is revered as the God of Pestilence and the Tutelary Deity as well. According to records, the shrine for Susanowo was first built on Funaoka-yama in 1000 when a violent pestilence raged in Kyoto and later was removed to the present site in 1155. At any rate, these shrines are held in the highest esteem by the believers in the district.

There is yearly performed in honor of the *Yeki Jinsha* a very curious festival called '*Yasurai Matsuri*', which was originally intended to drive off the above-mentioned pestilence. It takes place on April 10th when a number of believers dressed up in funny costumes play strange music, beat drums and gongs, and parade through the streets and the shrine premises. All the while, they loudly chant the noted formula '*Yasurai-Bana-Yo*' written by Jakuren Hōshi, a Buddhist priest of great fame. This custom of chanting the formula is meant to be a demonstration against the pestilence. The procession truly presents an exciting sight, some dancing at the height of humor, while others singing at the top of a mysterious voice. This is a mighty good chance of witnessing a festival of Old Japan.

**DAITOKU-JI** is a renowned monastery ranking above the five head temples of the *Rinzai* sect founded in 1324 at the command of the Emperor Godaigo with Myochō (Daitō-Kokushi) as its first abbot. It is situated at Murasaki, 1½ miles to the north-east of the Kitano Jinsha, a spot where reigns a holy silence

perfectly free from worldly cares. Having suffered frequent conflagrations, the existing temple edifices were re-built in 1479 by the famous abbot Ikkyū-Oshō, whose eccentric behaviors often took people by surprise.

In a few yards beyond the first gate '*Sōmon*', stands the '*Chokushi-mon*', or the Imperial Messenger's Gate, which was formerly the *Yōmci-mon* of the Imperial Palace and transferred here in 1640 as a gift from the Emperor Myōjō. The *Akesu-mon* is a gate in the south presented by Prince Kajii. The *Sammon*, likewise called the '*Gedatsu-mon*' is the main gate erected in December of 1589 by Sen-no-Rikyū, the most well-known ceremonial-tea master that ever lived. The sepia-drawing of the dragon on the ceiling of the *Sammon* is executed by the admirable hand of Hasegawa Tōhaku. On its upper storey are installed the images of Shaka, Anan and Kashō, two great disciples of Shaka, and sixteen Rakan which were brought from Korea by Katō Kiyomasa, a brave general, and presented to the temple. There is also placed a noted statue of Rikyū carved by himself, which once nearly came to be smashed by Toyotomi Hideyoshi. They had been intimate friends on esthetic pastimes for a number of years, but Hideyoshi suddenly became so much disgusted with Rikyū as to order him to commit *harakiri*, or disembowelment, when the latter was at the age of seventy-one. As a matter of course, a rumor is afloat about such an outcome, but it is too delicate and too long to mention here. Presently, the statue was carried up to the residence of Ikeda Terumoto, a Daimyo of Bizen, who obtained from Hideyoshi special permission in doing so, and it was later restored to its whilom site in 1888. The *Butsu-den* (Buddha Hall), otherwise called '*Taiyūhō-den*', is an imposing

edifice in the north of the *Sammon*. Its dimension is 57 feet by 54 feet and was put up in 1665. On its altar is seated an image of Shaka, while in the western niche those of the Tutelary Deity, Bishamon and Idaten. The angel on the ceiling is finely painted. The *Hattō* (Lecture Hall) in the north of the *Butsu-den* was erected in 1636 by Koshichi Masakatsu, lord of Odawara, and his son Masanori. Connected by a covered gallery stands the *Shindō*, a rest-room of the abbot. A belfry is found in the east of the *Hattō* and a library in the west of the *Butsu-den*. The *Dai-Hōjō* (Abbot's Great Apartments) lay beyond the *Shindō*, built in 1636 by Gotō Masakatsu. There are four big rooms; the *Butsuma* contains in its shrine Shō-Kwan-on and memorial-tablets on its both sides. Up on the wall is hung a much proud inscription, the autograph of the Emperor Godaigo, dated August 24th, 1323, reading '*Honchō Musō-Zen-En*' (Our Country's Peerless Dhyana Temple). In the same hall is kept a statue of Daitō-Kokushi. The sepia drawing on the sliding-screens is executed by Kanō Tan-yū. The most reputable of all are the white herons and a rustic playing with his monkey. The garden in front is simple but tastefully laid out by Tenyū-Oshō with a few big rocks here and there, commanding a fine view over the neighboring plains and taking in Mt. Hiiei as its back ground. A little gate '*Kara-mon*' was brought here from Hideyoshi's Momoyama Castle and its carvings are attributed to Hidari Jingorō.

The *Daitoku-ji* is exceedingly rich in art-objects, many of them now being registered as 'National Treasures'; besides, in subordinate temples in the premises. The *Shunjuan* is widely known as the favorite abode of Ikkū Oshō and is placed under the

'special protection' of the Government. Its ceremonial tea-room was designed by Kanamori Sōwa, serving as a best example of its kind, and its tiny garden is also highly admired by connoisseurs. In the central room of the Hōjō is placed a statue of Ikkyū-Oshō and there are hung two tablets of his own writing over the lintel. The sliding-screens are painted by Soga-no-Dasoku very cleverly. The half of the original house still in existence was re-built in November of 1638. Outside the Shunjuān and in its west stands the *Daisen-in* with its admirable sliding-screens of sepia-drawing produced by Sōami in the central room, those in the east room by Utanosuke; and the colored paintings in the west room by Motonobu are especially famous. The small garden in the east designed by Sōami is considered to be a good specimen. The *Kōhō-an* is another well-known subordinate temple, possessing as much as seven tea-rooms. Those who are interested in the architecture of strict tea-ceremony style should not miss this temple and the *Shunjuān*. The original rooms were built in 1612 by Kobori Enshū who devoted all his efforts in making them as artistic as possible, while the present structure was reconstructed by the abbot Kankai Oshō. The rumor that the rooms we see now were reproduced by Matsudaira Fumai, the dilettante-lord of Izumo, is not right. Those rooms he re-built stand to the west of the main building. The paintings on the gold sliding-screens in the *Butsu-ma* are painted by Masanori, while those in the main hall by Tanshin. The *Bōsen* and the *San-un-jō*, two principal tea-rooms, are painted by Tan-yū. The garden in front of these rooms represents the Eight Views of Ōmi (Lake Biwa). The *Shoin* is delineated by Katayama Shōkei, and the tiny sliding-screens in the same room executed by Shōkadō is greatly

admired. Beyond the *Amigasa-mon*, a rustic gateway in the south-east of the *Hondō*, there are found the striking tombstones of the Kobori family. Among many tombs of distinguished personages in the cemetery of the *Daitoku-ji*, the following are the most noted: The tombs of Oda Nobunaga, Ōmandokoro, mother of Toyotomi Hideyoshi, Kobori Enshū, Senno-Rikyū, Ishida Mitsunari, etc.

**KENKUN JINSHA**, otherwise called '*Take-isao Jinsha*', is a Shinto shrine erected by the Government in 1869 in memory of Oda Nobunaga who rendered meritorious services to the country. Being located on a hill, 'Funaoka-yama', it commands a panoramic view over the mountains and plains.

Oda Nobunaga (1534-1582) was the second son of Oda Nobuhide, a feudal lord of Owari Province. He was violent and careless when young, but grew up to be a brave and intelligent man. Subsequently, he subjugated nearly all the rivals in the neighboring regions and became the most powerful lord in his days. In October, 1562, he was intrusted with a secret commission by the Emperor Ōgimachi to restore peace and order in the country then in fearful disorder. Shortly afterwards, he brought the whole land under control, when he was assassinated by one of his generals, Akechi Mitsuhide. The notable deeds done by Nobunaga are so numerous that they will require a few hundred pages, which will, without the least doubt, interest the student of Japanese history.

**KINKAKU-JI** (Gold Pavilion Temple), highly reputable for its gold pavilion and artistic garden, is a celebrated temple of the *Rinzai* sect delightfully situated in the north-eastern suburb, being distant about five miles from the Miyako Hotel. Strictly speaking, the *Kinkaku-ji* should be called the ‘*Rokuon-ji*’, the name derived from the posthumous title of the Shogun Yoshimitsu who built the Gold Pavilion. Here Saionji Kintsune, a court-noble, had a villa which came in 1397 into possession of Ashikaga Yoshimitsu, the 3rd Shogun of the Ashikaga Dynasty. The new owner had a very beautiful garden laid out, erecting therein the far-famous *Kinkaku* (Gold Pavilion) in April of the same year. Having resigned the office of Shogun three years previously, he retired here to pass a peaceful religious life, shaving his head and wearing priestly robe. It was, however, nominal; in reality, he was still directing the state affairs. On his death in May of 1408, his son and successor, Yoshimochi, converted the villa into a temple in pursuance to the dying words of the deceased father, appointing *Musō-Kokushi* as its abbot. In spite of the fact that nearly all the temple edifices were destroyed by fire more than once, the *Kinkaku* and the garden were always saved from the hands of destruction. The *Kinkaku-ji* is profusely favored with nature and art rarely to be met with in other places and the visitor will find it an Elysian land.

After passing a avenue grown with lofty pines and green bamboos, the visitor arrives at the *Chūmon* (Middle Gate), inside which is found a belfry on the left hand. Straight ahead is sighted the *Karamon*, a fine gate made after the model of the Chin-Shan-Ssu in the T'ang Dynasty. On the right side of the gate stands the *Rokuon-ji* re-built by the Emperor Gomizunowo

THE KINKAKU, OR THE GOLD PAVILION.





at the beginning of the 17th century. Entering the *Hondō* (Main Temple), there is shown the *Butsu-ma* (Buddha Room) containing as its chief object of worship an image of *Shō-Kwan-on* presented by the Emperor Gomizunowo, besides those of Bonten and Taishaku. In the right niche is placed an effigy of the Founder *Musō-Kokushi*, while in the left that of Yoshimitsu in priestly costume. The sliding-screens of sepia-drawing are painted by Kanō Tan-yū. In the garden in front is growing a big camellia tree called '*Wabisuke Tsubaki*', well-known for its pretty blossom. It is the very tree planted by the Emperor Gomizunowo. The garden is neatly laid out covered with velvet moss and is full of curiously-shaped rocks, each having a fanciful name to it. After an inspection of the *Hondō* where are seen many *Kakemono* and folding-screens in the rooms, let us turn towards the *Dai-Shoin* (Great Parlor) lying in the rear part. On way there, notice a marvelous pine-tree trimmed in the shape of a junk or a boat; hence it is called '*Rikushū-no-Matsu*' (Land Boat Pine). It is so cultivated to look like a junk and is said to have been planted by a priest when the temple was founded. The sliding-screens of the *Dai-Shoin* are delineated by Sumiyoshi Hiromichi and Itō Jakuchū, two great artists. Now, turning to the *Karamon*, the visitor enters the renowned garden by a side gate. Beyond on the northern edge of the pond, there soars the much-talked-of *Kinkaku* or Gold Pavilion (42 ft. in height), a relic of the glorious pride of the Ashikaga Period. It is three-storied and is surmounted with a bronze phenix (3 ft. 7 high) on the pinnacle of the roof. The first floor (33 ft. by 42 ft.) is called the '*Hō-sui-in*' (Law Water Hall). In the center of the altar is installed an image of Amida accompanied by Kwan-on and Seishi on the right and

left sides, all attributed to Unkei. Besides, there are placed the statues of Yoshimitsu, Jizō, Daruma, Musō-Kokushi, Daigen Daishi and so forth. The covered corridor projecting on the western side of the hall is named the ‘*Sō-sci*’ (Rinsing Stand), where Yoshimitsu used to wash his hands. The second floor, which has the same size as the first, is known as the ‘*Chō-on-dō*’ (Wave-roaring-grotto). Its walls, ceiling and doors were decorated by Kanō Masanobu with a painting of the angels playing music, but it is now almost worn off. On the central altar is placed an effigy of *Shō-Kwan-on* in a grotto, the work of Eshin-Sōzu. On its right and left are arranged Four Deva Kings, which are attributed to Kōbō Daishi. The third floor (23 ft. by 23 ft.) is named the ‘*Kyū-kyō-chō*’ (Firmament’s Top). Its ceiling (18 ft. by 18 ft.) is made of a single piece of camphor wood, while its pillars, walls, etc., had originally been covered with gold-leaf all over, hence the appellation of the Gold Pavilion. The inscription ‘*Kyū-kyō-chō*’ on the tablet hung over the lintel of the third floor is the autograph of the Emperor Gokomatsu. The gilt has nearly gone off and has been recently re-coated, giving an idea of the original. From the third storey is obtained a very good view over the fine garden, the pond and a green hill on the west. This hill, conveniently forming a part of the garden, is the so-called ‘Silk Umbrella Mountain’ (*Kinukasa-yama*) widely known in connection with the following tradition: “One hot summer day, the hill was covered with white silk at the command of the ex-Emperor Uda while he was staying at the Omuro Gosho or the Palace of Omuro, so that he might enjoy a cool snowy scene of mid-winter.” This is however incredible, because he was leading a pious life at the *Ninna-ji* temple at that time. In the pond are

found a few small islets, each possessing a romantic name, while the Maple Valley on the southern side, presenting a lovely sight in the autumn. On leaving the Gold Pavilion and proceeding through the rear garden, the visitor comes to a tiny shrine ‘*Shin-un-byō*’ dedicated to *Daikokuten*, God of Luck, serving as the guardian of the premises. A pool on the right of this shrine is called the *Ginkasen* (Silver-river-spring) which supplied the water for Yoshimitsu’s tea. A little further on, there is another pool the ‘*Gankasui*’ by name, where Yoshimitsu used to wash his hands. A few yards beyond hangs a slender waterfall known as the ‘*Ryū-mon-Taki*’ named after the noted Lun-mieng waterfall in China. Under the waterfall lies a rock called ‘*Rigyo-seki*’ (Carp-stone), which represents a carp ascending the waterfall. When a carp succeeds in going up the waterfall it is believed to become a dragon. This is a favorite subject symbolizing an effort for success in life. On stepping up a path above the waterfall, the visitor will notice a bamboo-fence along the steps, often seen reproduced in other gardens as the ‘*Kinkaku-ji*-fence.’ The small stone bridge spanning a miniature valley is called the ‘*Kohei-Bashi*’ (Bridge Hu-hsi), the name taken from the following famous tradition of Chinese origin: “In the reign of the Emperor Hsiao-Wu (*Kōbu*), 373–396 A.D., of the Eastern *Chin* Dynasty of China, there lived a venerable priest, Hui-yuan (*Kei-en*) by name. He was the abbot of the Tung-Lin-Ssu (*Tōrin-ji*) temple on Mt. Lushan (*Rozan*) and had more than one thousand disciples. He had not come down the mountain for thirty years; but, whenever his visitors were taking leave he would accompany them as far as the Bridge Hu-hsi (*Kohei Bashi*). It was nearly half-way, but never beyond. One day, Tao-yüan-

ming (*Tōemmei*), a very learned poet, and his friend Liu-hsin-ching (*Riku-shū-sci*), a taoist, paid a visit to Hui-yuan. While they were walking down the mountain, they were so deeply absorbed in their pleasant conversation that the noble priest unconsciously crossed the Bridge Hu-hsi. When they realized that Hui-yuan had come beyond his usual limit of walk, they burst into hearty laughter." This incident is a favorite theme depicted in paintings and art-works under the title of the 'Three Laughters at Hu-hsi', or *Kokai Sanshō* in Japanese. On crossing the above-mentioned bridge, the visitor arrives near a pond named 'An-min-taku' with a little island in the center. It is said that the water of the pond has never been dried. A small *Gorin-no-Tō* tomb put up on it is dedicated to a white dragon. Still higher up the stone-steps on the zigzag path stands the arbor 'Sekka-tei', a noted tea-room built on the occasion of a visit of the Emperor Gomizunowo and afterwards re-built in 1874. The perpendicular post in the *Tokonoma* (alcove) is of Nandin tree and the *Chigaidana* (shelves) of lespedeza (*hagi*) stems. They are designed by Kanamori Sōwa, a veteran esthetic master. An old stone lantern, a stool-like stone and a stone-basin arranged in front of the tea-room were formerly in the *Hana-no-Gosho* (Flowery Palace) of the Ashikaga Shogun. Closely connected, is built the 'Kyo-hoku-rō', a reproduction of the house where Yoshimitsu transacted the state affairs. On coming out of the rear gate, is sighted ahead a temple 'Myō-ō-den', containing the stone images of Fudō-Myō-ō, Konkara and Seitaka, all attributed to Kōbō Daishi; besides, another Fudō carved by Chishō Daishi and nicknamed 'Bake Fudō' or Ghost Fudō, because it has no hair on the head. Now let us go to some other sight.

**TŌJI-IN** is the mortuary temple of the Ashikaga Shogun immensely interesting from the historical standpoint, nestling in a grove of maples and pines in Kinukasa-mura not far from the *Kinkaku-ji*. It belongs to the *Rinzai* sect and was founded in 1341 by Ashikaga Takauji, the first Shogun of the Ashikaga Dynasty, in memory of the Emperor Godaigo, appointing Musō-Kokushi as its first abbot. Having been burned down during the inter-civic war of Ōnin and by subsequent fires, the present temple buildings are comparatively modern.

Passing through three gates standing in the charming premises, the visitor reaches the entrance. The *Shoin* or Parlor with some paintings is first shown, then the *Hondō* or Main Temple consisting of four rooms furnished with the sliding-screens of sepia-drawing cleverly executed by Kanō Sanraku. There is enshrined an image of Jizō-Bosatsu attributed to Kōbō Daishi and said to have been a guardian of Takauji. To the east of the *Hondō* across a corridor lies the *Reikōden* where are installed the statues of the Ashikaga Shogun with the exception of the 5th and 10th which are missing. In the central shrine at the extreme end of the hall are placed the images of Amida, Kwan-on and Seishi attributed to Unkei, in the left corner an effigy of Daruma and in the right that of Musō-Kokushi. At the furthermost spot of the right niche is seated a statue of Tokugawa Ieyasu, then aged forty-two, in full court uniform, and that of Takauji in its front, while the rest in the southern and northern niches. In pre-Restoration days, an excited *samurai* once cut off the heads of the statues of Takauji, Yoshiaki and Yoshimitsu, which were exposed to the public as disloyal criminals on the dry river-bed of the Kamogawa near Sanjō, Kyoto. They were, however,

brought back to the temple and thoroughly repaired. Previous to this incident, a priest misplaced the name-card of Yoshimitsu in front of Yoshimochi's, so that the wrong head was taken away and beheaded. The dragon on the ceiling of the *Reikōden* is painted by Fujimura Sozan. In the garden lying on the left hand of the *Reikōden* and *Hōjō* stands the famous *Hōkyō-in* tomb of Takuaji. Takayama Hikokurō, an ardent loyalist, frequently whipped it with a stick as a just punishment for Takuaji's unpardonable disloyalty towards the Emperor Godaigo. The garden was laid out in 1457 by Sōami, a veteran landscape gardener, in obedience to the special order of Yoshimasa, the 8th Shogun of the Ashikaga Dynasty. It is very attractively designed with two ponds named the *Fuyō-chi* and the *Banryō-chi*, profusely grown with *junsai*, a kind of water-shield, found only in an old pond and used for epicurean soup. The arbor 'Seiren-tei', a favorite of Yoshimasa and a best specimen, is much admired by tea-ceremonial people. To the north-east of the *Reikōden* is seen a shrine dedicated to Benten put up on an eminence. In short, this garden, now amply aged, is well worth visiting apart from historic interest.

**TSUBAKI-DERA** (Camellia Temple) is so named from its wonderful camellia-tree, which blooms simultaneously in five different colors in the middle of April. This well-known tree was brought over to Japan from Korea by Katō Kiyomasa, a brave general, as a spoil of the war waged by Toyotomi Hideyoshi against that kingdom in 1592. It was first presented to Hideyoshi to adorn his beautiful garden and later was transplanted

at the *Jizō-in*, which is the proper name for the *Tsubaki-Dera*, situated near the great *Myōshin-ji* temple. The *Jizō-in* was founded in 726 by the celebrated priest Gyōgi Bosatsu at the command of the Emperor Shōmu and originally stood at the foot of Kinukasa-yama (Silk Umbrella Mountain).

**MYŌSHIN-JI** (near Hanazono Station) is the headquarters of the *Myōshin-ji* branch of the *Rinzai* sect, founded in 1338 at the command of the ex-Emperor Hanazono who studied Buddhism under Daitō Kokushi here in the Detached Palace, which he later turned into a temple, while he removed to a separate house now known as 'Gyoku-hō-in'. The temple in existence was re-built by the 6th abbot Sekkō in the Bummei Era (1469-96).

The *Sammon*, the main gate, contains on its upper storey the images of Kwan-on, Getsugwai-chōja, Zenzai-dōji and sixteen Rakan. Facing the *Sammon* stands the Imperial Messenger's Gate. The *Butsu-den* (Buddha Hall) is a double-roofed fine building, measuring 53 ft. on each side, and its floor is paved with tiles. Its chief Buddha is Shaka, who is accompanied by Anan and Kashō, his disciples, on the right and left sides, all carved by Kakusei, a skilled sculptor. In the eastern niche behind are placed the statues of Daigen-Myō-ō and Misshū-Bosatsu, while on the western niche those of Daruma, Hyakujō, Rinzai, the Founder, and the funeral-tablets of the successive abbots. In front of the *Butsu-den* are growing four big pine trees emblematic of the four divisions of subordinate temples, namely, *Ryūsen*, *Tōkai*, *Reiun* and *Seitaku*. The *Hattō* (Lecture Hall) built in 1657, is to the north of the *Butsu-den*, measuring 36 ft.

on each side. The colored painting of a dragon on the ceiling is considered to be a masterpiece of Kanō Tan-yū. To the west of the *Hattō* stands a belfry with an old bell cast in 698. The library, containing 6,166 volumes of Buddhist Scriptures said to have taken twelve priests for eight years to copy and the statues of Fu-daishi and Hatten, is found to the south-east of the *Butsuden*, dating back to May of 1673. Close by, soars a venerable-looking aged pine-tree planted by Sekkō some 430 years ago. The *Hattō* is connected by a high gallery with the *Shindō* (Abbot's Rest Room). Beyond are located the *Dai-Hōjō* (Abbot's Great Apartments) built in 1654, measuring 66 ft. by 90 ft. The paintings of the sliding-screens in the middle or *Butsu-ma*, east and west rooms in the front side are by Kanō Tan-yū, while those of the north-east and north-west rooms by Kanō Uneme. Behind the *Dai-Hōjō*, there is a room where are shown many art-objects of the temple, and in the south opposite the *Dai-Hōjō* is seen the *Karamon*, a handsome gate, shingle-roofed and four-legged. The *Shō-Hōjō* (Abbot's Small Apartments) built in 1487 are joined with the *Dai-Hōjō* in the east. Coming out of the *Dai-Hōjō* and *Shō-Hōjō*, the visitor is led over the stone-pavement to the historic edifice 'Gyoku-hō-in', the so-called Hanazono Palace, where the ex-Emperor Hanazono resided. It is in the east of the *Shō-Hōjō* and was erected in 1656. Therein is kept a wooden image of the ex-Emperor in priestly robe. In the east and west niches just outside the Sanctuary are preserved the memorial-tablets of various Emperors. The four beautiful panels of the Sanctuary, representing each season inlaid with mother-of-pearl, are believed to have been belonging to a sitting-room of the Emperor Yuan-tsung (*Gensō*) of the T'ang Dynasty,

China, and were brought over to Japan from Korea on the expedition of 1592 waged by Toyotomi Hideyoshi against that country. The two-storied small bronze pagoda in front of the Sanctuary is extremely famous, because it contains a *Kyara-no-ki* (Aloes-wood) on which seven Chinese characters ‘*Namu Kwanzeon Bosatsu*’ are inlaid by a daughter of the Emperor Gomizunowo with the nails of her father. She was a nun in the *Enshō-ji* temple at Nara. In the same hall are installed the memorial-tablets of the Oda, Toyotomi, Takeda, and Tokugawa families. The paintings of the sliding-screens are by Kanō Eishin. Another room in the east used by the ex-Emperor Hanazono is called the *Nengedō*; its paintings are by Kanō Masanobu. The *Kaisandō* (Founder’s Hall) is in the east of the *Gyoku-hō-in* and was erected in 1521–1527. It is the oldest structure of the *Myōshin-ji* and contains a wooden effigy of Kwanzan Kokushi. The gate in front was brought from Hideyoshi’s Momoyama Palace, while another one beyond was presented to the temple by Yodoya Tatsugorō. A little shrine between the *Gyoku-hō-in* and the *Kaisandō* is dedicated to Sutegimi, a son of Hideyoshi. A temple in the south-east is called the *Nehan-dō* from a picture of Nirvana.

The *Myōshin-ji* possesses a large collection of art-treasures very tempting to art-lovers, and its subordinate temples are also rich in paintings. For instance, the *Rei-un-in*, nicknamed the Motonobu temple, has many pictures by Motonobu; the *Tenju-an* is very famous for Sanraku’s paintings, while the *Kaifuku-in* for Tan-yū’s comic pictures on the sliding screens. Besides, there are many interesting paintings to be seen.

**NINNA-JI**, popularly known as the 'Omuro Gosho' in former days, is a monastery of the *Shingon* sect, occupying a spacious ground at the foot of Ōuchi-yama, a poetic hill near the *Myōshin-ji*. Its construction was started in August of 886 at the command of the Emperor Kōkō, who, however, passed away before its completion. Thus, in obedience to the wish of his predecessor, the Emperor Uda completed the remaining work in two years, naming it the *Ninna-ji*, where he entered the priesthood in 899 and died in July of 931. The name 'Omuro Gosho' was derived from the Palace where the Emperor Uda lived after abdication. The abbot of the *Ninna-ji* had always been a prince of the blood for nearly 1,000 years ever since the ex-Emperor Uda assumed the abbotship up to the Restoration in 1868, so that it had been held in the highest esteem. In ancient times, it had many subordinate temples in the premises, but they were all burnt down by the fires of the Ōnin and Bummei Eras. Later in 1646, the Shogun Iemitsu re-erected the temple, adding the old Palace buildings. The last conflagration in 1887 destroyed twenty-five structures, yet there remain a number of fine temples.

The *Nandai-mon* is the two-storied main gate, containing in its outside niches two statues of Guardians of Buddhism, while in the inside a pair of wooden lions. On the left-hand on entering the *Nandai-mon* are seen two gates; one of them is decorated with handsome carvings and painted with white and gold colors. The first gate leads to the Palatial Parlor, the Priests' Apartments, the Treasure Room and so forth, which are all newly but very beautifully constructed. The interesting object in the garden of the Palatial Parlor is an arbor called *Ryokaku-tei* built by Ogata Kōrin with the utmost care in his own garden and later removed

to the present location. Quitting the Palatial Apartments and proceeding northwards, the visitor arrives at the *Chū-mon* or Middle Gate built in 1634 by the 21st abbot Kakushin. In its niches are installed the statues of *Jikokuten* (Guardian of Eastern Heaven) and *Tamonten* (Guardian of Northern Heaven). On the left side inside the *Chū-mon*, there are growing the famous old cherry-trees 'Omuro-no-Sakura', which are of short and thick trunks peculiar to this spot. These cherry-trees bloom so superbly that they are visited by millions of flower-admirers in the spring. On the right hand inside the *Chū-mon* soars a five-storied stately pagoda, 108 ft. high, erected in the middle of the 17th century. In the west of the pagoda across a path is located the Kwan-on Hall with an image of Nyoirin Kwan-on. In the center of the ground lies the *Kondō* or Main Temple in which are enshrined Amida, Seishi and Kwan-on. The Library in the east of the *Kondō* is stocked with a complete set of Buddhist Scriptures presented by the Shogun Iemitsu. In the *Mieidō* or Founder's Hall, west of the *Kondō*, is contained an effigy of Kōbō Daishi carved by Unkei and registered as 'National Treasure.' There are also placed a statue of the Emperor Uda said to be his own work and that of the prince-abbot Shinnō Shōnin. The Holy Well and the Belfry are found to the east of the Founder's Hall.

**UZUMASA KWORYŪ-JI**, the oldest temple in Kyoto, lies in front of the Taishi-mae Stop on Arashiyama Electric Car line. It was founded as early as 604 A.D. by Hata-no-Kawakatsu at the command of Prince Shōtoku and is reputable for its possessing quite a number of rare sculptures. Although it is

somewhat neglected at the present day, yet it is an important temple of the *Shingon* sect. The original edifices, with the exception of the *Kei-kyū-in*, are said to have been destroyed by fire, though there remains nothing definite to confirm the fact.

The Main Gate is a two-storied structure put up in 1702, containing in its niches a pair of Deva Kings attributed to *Tori Busshi*. On the left hand inside the gate, stands the provisional *Kondō* or Main Temple, dating back to the *Bummei Era* (1469-87); its chief object of worship is *Yakushi Nyorai*. The *Jizō* Hall with *Jizō Bosatsu* carved by *Kōbō Daishi*, *Bishamion* and Eleven-faced *Kwan-on* is close by in the north. The *Kōdō* or Lecture Hall in the north of the main gate was erected in 1165 by *Fujiwara Nobuyori* according to the Emperor's order. This temple contains the most wonderful sculptures in it. In the center of the altar is seated an image of *Amida*, 8 ft. 5 high, executed by *Kenchō*, a priest of the *Taian-ji*; *Kokuzō Bosatsu* on his right and *Jizō Bosatsu* on the left, both carved by *Dōshō* in the *Kōnin Period*. In a shrine of the south-eastern corner is found an effigy of *Kichijōten*, 5 ft. 6 in height, of the *Fujiwara Period*, while on the opppsite side that of *Hata-no-Kawakatsu*. In the north-eastern nook stands an exquisite statue of *Fukūken-saku Bosatsu* of the *Tempyō Period*, and on the north-western side that of Thousand-handed *Kwan-on* of the *Kōnin Period*. In the middle of the east and west sides are arranged Four Heavenly Kings carved by *Chōsei Hōkyō* in the *Kōnin Period*. The Twelve Followers of *Yakushi Nyorai* in the rear part of the altar are also executed by *Chōsei Hōkyō*. These sculptures are registered as 'National Treasures' and the temple is listed as a 'protected building' by the Government. The *Uzumasa-den* in

the north of the *Kōdō* contains the statues of Hata-no-Kawakatsu, *Han* and *Wu* Weaveresses. The *Taishi-dō*, likewise called the *Jōgūō-in*, built some 250 years ago, is to the north of the *Uzumasa-den*. There is enshrined a standing effigy of Prince Shōtoku Taishi said to have been executed by himself at the age of thirty-three. It measures five feet and three inches high. He is attired in a white *kimono* with purple lining, an upper garment of red color and an innermost *kimono* of reddish brown. This suit of clothes was presented by the present Emperor at the coronation. The effigy wore at first the very crown, the yellow robe and skirt worn by the Prince while alive, but they are now substituted from time to time with a new one gifted by the Imperial Household. The four panels of the sanctuary are very noteworthy and the coffered ceiling of the hall is finely painted. In the garden of the temple-office to the west of the *Taishi-dō* is kept a famous stone lantern of the so-called 'Uzumasa-style', being keenly admired by connoisseurs and serving as a model to stone-cutters. This formerly stood in front of the *Taishi-dō*, but was removed here some time ago for the sake of safety. In a few hundred yards in the north-west of the temple-office lies completely isolated from the public eyes the *Kei-kyū-in*, nicknamed the Octagonal Hall from its shape. Having passed nearly 1300 years, it is the oldest structure in Kyoto. Originally, this temple contained an effigy which was said to be the guardian of Shōtoku Taishi. At present, there is placed an image of the Prince carved by himself at the age of sixteen and seated on a chair. Two other images, Nyoirin Kwan-on and Amida, belong to this temple, but always missing, because they are exhibited at the Museum.

**USHI MATSURI** or Bull Festival is a grand sight of the *Kworyū-ji*, annually taking place on October 12th. This unique festival is celebrated in honor of Madarajin, a Buddhist deity, to whom Jikaku Daishi offered prayers on an extremely rough sea on way home from China, which is believed to have enabled him to reach his native shore safe and sound. The deity was first enshrined at the western foot of Mt. Hiyei, whence here in the *Kworyū-ji*. The festival is conducted as stated below :

At about 10 p.m., a man impersonating Madarajin makes his appearance riding on a stout bull. He is dressed up all in white, wearing a mask and a hair-covered hat fastened with two big hair-bars. He is accompanied by his four trusted followers, blue and red demons, each wearing a mask and a lantern-shaped hat and carrying a wooden halberd pasted with silver paper. Then he enters amidst a mysterious music an Oratory temporarily put up in front of the *Kondō* after making three rounds of it. In the Oratory, Madarajin seats himself in the center, surrounded by the four demons, and reads with strange intonation a funny address of obsolete terms, which is attributed to Kōbō Daishi. As soon as the reading is over, Madarajin runs down the Oratory and enters the *Kondō*. This is the end of the festival, and all seem to be too simple to be described, but the whole atmosphere of the night reminds the visitor of a scene of remote antiquity rarely met with. The temple ground is covered with numerous shows and booths, illuminated with thousands of square and round lanterns lifted up by countless villagers. In fine, it is a curious spectacle.

**DAIKAKU-JI** is a very impressively-built temple of the Shingon sect completely buried in monastic silence in an out-of-way corner near the Shōryō-ji of Saga. Originally, a Detached Palace of the Emperor Saga (810-823), it was turned into a temple by the Emperor Junna, appointing his second son as its founder and abbot. Ever since the Emperor Go-Uda entered the priesthood here in 1306, its abbot had always been a prince of the blood until the Restoration of Meiji. The apartments of the temple are painted by the eminent artists, namely, Motonobu, Eitoku, Sanraku, Kōrin, Shikō, Tan-yū, etc., consequently no art-student should miss it under any consideration.

The Entrance Hall consists of the Pine Room by Eitoku, the Peony and Pink Rooms by Sanraku. The *Shinden* now used as the provisional main temple contains five rooms, viz., the Willow, Pine, Peony, White and Red Plum Rooms. On the altar of the *Shinden* are installed 'Godaison', or the Five Great Buddhas, carved by Kōbō Daishi. In the *Miei-dō* to the east of the *Shinden* is placed an effigy of Kōbō Daishi in the center, while the portraits of the Emperors Uda and Saga on the right and left sides, accompanied by numerous memorial-tablets on either side. Being decorated with three *daidan* and other ornaments, the hall looks very stately in every way. In the east of the *Miei-dō* stands the *Goreiden* in which is found a fine shrine in the center of the room, containing a statue of the Emperor Gomizunowo; the shrine in the east is dedicated to Bishamonten, while in that of the west is placed an image of Fudō-Myō-Ō. In front of Fudō is seated a clay image of 'Gushōjin' said to have been made by Ono-no-Takamura. The coffered ceiling is nicely painted with flowers, figures and musical instruments. Passing

through a covered corridor, the visitor is conducted into the *Shō-Shinden* with an extremely interesting historic room now placed under the 'special protection' of the Government. It is the very spot where the peace-treaty between the Northern and Southern Courts was signed. The *Shō-shinden* consists of the following rooms: the Bamboo Room with the sliding-screens by Eitoku and the *Shōji* by Kōrin, the Maple Room by Eitoku, the Crown Room with Chinese scenery by Motonobu, the Imperial Regalia Room and the Eagles Room by Eitoku, the Snow Room by Tan-yū, the Landscape Room by Tan-yū, the Bamboo Grove Room by Seikyō. Among several handsome cedar-doors, a pair painted by Watanabe Shikō, with an ox and a farmer on one side and with a dragon on the other side, another pair with sago-palm by Kōrin are very highly spoken of. The frame-work of the kitchen of the temple is noteworthy from the historial standpoint, because it is built after the model of the camp of Akechi Mitsuhide, the assassin of Oda Nobunaga. Thus, the crest 'Kikyō' (Chinese Bell Flower) is fixed upside down.

**SHŌRYŌ-JI**, a temple of the Jōdo sect near Arashiyama, is commonly called the *Saga Shaka-dō* from its famous image of Shaka, 5 ft. 2 high, which is believed to have been carved by Bishu-katsuma, a celebrated Indian sculptor. It is said that the image was first brought over to China from India, whence to Japan by Chōnen Shōnin, a priest of the *Tōdai-ji* in Nara, together with Buddha's bones and Buddhist Scriptures. Here stood a villa of Minamoto-no-Tōru, the Left-Minister, which was turned into a temple in the early 9th century.

The *Sammon* or Main Gate contains two guardians of Buddhism in the right and left niches. On the left side inside the gate, stands a two storied pagoda with the statues of Tahō-Nyorai and Four Heavenly Kings. Close by, lies a tomb of Tōru. On the opposite side across the pavement is put up a library. In the *Hondō* or Main Temple standing in the middle of the premises is installed the above-mentioned image of Shaka and his sixteen disciples, accompanied by Monju and Fugen in the eastern and western niches. The Abbot's Apartments are located to the north-east of the *Hondō*, connected with it by a high covered corridor, while on its right hand the *Amida-dō* with the effigies of Amida, Seishi and Kwan-on attributed to Tori Busshi, a noted sculptor in the early 7th century. On the left side is found the *Yakushi-dō* with an image of Yakushi Nyorai carved by Kōbō Daishi at the command of the Emperor Saga. The following three festivals of the Shoryō-ji are very well known, attracting a large crowd of visitors :

The ' *Saga-no-Taimatsu*' , or the Torch-lights of Saga, is a unique festival to be seen in this country. On the night of March 15th, the villagers build in front of the main temple (Shaka-dō) three big fires, over ten feet high, in order to watch their strength and to make a forecast of the condition of the early, middle and later rice-crops, and of the rise and fall of prices.

The ' *Dai-Nenbutsu*' is a comic religious festival held on the 10th, 13th and 15th of April. On these days the old village folks wear ancient masks and costumes and recite prayers, beating bells and drums very lively. This fête, which originated in 1279, is a sort of the ' *Mibu*' dance.

The *O-Mi-Nugui* is another festival performed on April

19th, when the body of the Shaka is thoroughly wiped by the believers with clean hempen or cotton cloths soaked in lukewarm perfumed water. These cloths are eagerly sought after by the believers who intend to prepare with them a burial-suit or a scarf to be worn on the occasion of eternal sleep.

**NISON-IN** is a temple of the Tendai sect founded by Jikaku Daishi at the command of the Emperor Saga in 834-838, prettily lying at the foot of the historic Ogurayama after which the renowned '*Hyakunin Isshu*' (Century of Poems) is entitled. It was indeed here in this solitary nook absolutely free from all worldly cares that the matchless poet Fujiwara-no-Sadaie, poetically named '*Teika-kyō*', spent his literary days in an artistic villa called the *Shigure-tei* or Arbor of Drizzling Rain. The temple ground is profusely grown with maple-trees, commanding a very fine view over the neighboring mountains and plains.

The aged Main Temple stands in the center, the Abbot's Apartments on the left hand, and the phenix-crowned Funeral Tablets' Hall for the Prince Takatsukasa family on the right. In the central shrine in the *Hondō* are contained two celebrated images of Amida on the right side and Shaka on the left side, each 2 ft. 6 high, carved by Kasuga, a sculptor of great renown, hence the name of the *Nison-in* or Two Buddhas Temple. In the right shrine are kept some Imperial Memorial tablets, while in the left is hung a noted portrait of Hōnen Shōnin, who once made the Nison-in his favorite abode. A story goes in connection with this portrait: "One day, Fujiwara-no-Kanezane, the promoter of the married priesthood, gave an order to Takuma Hōgan, a

great artist, to portray Hōnen Shōnin without being known to him. Of course there had been scarcely a chance for it. Thus, when Hōnen was just out of a bath and was sitting with one of his legs stretched out, the artist made a quick sketch of him, as it happened to be the only opportunity. Later on, Hōnen saw his portrait which he did not like at all. Therefore, he prayed intently to Amida to change it into a portrait of respectable posture, which was instantly responded as seen in the present picture."

**TENRYŪ-JI**, one of the five headquarters of the Rinzai sect, lies near Arashiyama amidst the old pines and maples at the foot of Kameyama. It was founded by the Shogun Ashikaga Takauji in 1339 in memory of the Emperor Godaigo, appointing Musō Kokushi as its first abbot. After repeated fires the present temple was re-erected by the abbot Gasan Oshō some years ago. In the earliest days, the illustrious Empress Saga built the Danrin-ji on the same spot, while the Emperors Saga and Kameyama successively lived here in retirement.

Entering the front gateway adjacent to the Imperial Messenger's Gate, there is sighted ahead the *Hattō* or Lecture Hall, which is temporarily used as the main temple. It contains a seated image of Shaka in the center, accompanied by Monju and Fugen on both sides. In the rear niche are arranged the statues of Darumia, Rinzai and Hyakujuō. The huge dragon on the ceiling is painted by Suzuki Shōnen, a good hand in recent times. In the *Hōjō* (Abbot's Apartments), likewise called the *Taihōden*, is kept an effigy of the Emperor Kameyama and a

memorial-tablet for the Emperor Godaigo. The fine *Shoin* or Parlor was removed here from its subordinate temple *Rinsen-ji* in 1866 and was thoroughly repaired in 1898. Behind the *Hōjō* is found a very pretty landscape garden, looking attractive at the height of cherry-blossom and maple-tints.

**ARASHIYAMA**, the most favorite resort of holiday-makers in Kyoto, is picturesquely situated in the western suburb at the foot of the Hōzu Rapids, being distant 8 miles from the Miyako Hotel. "Don't talk about Japan before you have seen Kyoto ; don't talk about Kyoto before you have seen Arashiyama" is justly expressed. In fact, Arashiyama, an unmistakable pride of our old capital, is one of the most beautiful spots in this country, miraculously containing in its limited compass all the attractions of four seasons, namely, the famous cherry-blossom in the spring, the shady foliages in the summer, the glorious tints in the autumn, and the poetic snow-scenery in the winter. Thus, Kyoto folks can scarcely be blamed in saying that Arashiyama is truly the ideal dream-land of scenic beauty in the whole Empire. The hillsides rising above the edge of the silvery stream of the *Ōi-gawa* are thickly wooded with lofty pines, aged cedars and leafy maples, being prettily interspersed by the historic cherry-trees transplanted from Yoshino in the 13th century by order of the Emperor Kameyama, who once led a retired life near here.

The long wooden bridge spanning the River *Ōi-gawa* is called the *ToGetsu-kyō* (Crossing-moon-bridge). A tiny stone monument under a big tree growing in an enclosure on the northern bank within a few hundred yards beyond the bridge



THE CHERRY-BLOSSOM AT ARASHIYAMA

THE TOGETSU KYO BRIDGE AT ARASHIYAMA



marks the abode where the beauteous Kogō-no-Tsubone, the matchless love of the Emperor Takakura, sought a temporary shelter after having fled from the Court on account of fatal threat by Kiyomori, the chief of the all-powerful Taira Clan. In Arashiyama, there are found a number of nice tea-houses along the riverside ; especially, the two nestling in a charming pine-grove up the extreme end of the northern bank are widely patronized by pleasure-seekers all the year round. The one is named the ‘*Chidori*’ (Plover) and the other the ‘*Hototogisu*’ (Cuckoo). Crossing the river to the southern shore either by boat or by the bridge, the visitor comes to a slender waterfall of *Tonase* familiar in poetry ; further on, to a deep blue pool known as the *Chidori-ga-Fuchi* (Plover Pool), where in the 12th century a handsome maiden, Yokobue by name, ended a tragic life for her sweetheart Takiguchi, to whom she plighted her troth. The reader of the romance of the celebrated *Heike-Monogatari* will find this love-affair very amusing. A little beyond, there is the *Ousenba* (Hot Spring), a restaurant with a hot bath of carbonate spring waters. The steep path up a hill near by leads to a Buddhist temple *Daihi-kaku* built by Suminokura Ryōi, the engineer who made the River Hōzu navigable in 1604 by removing rocks at many narrow gorges. The temple contains the statues of Thousand-handed Kwan-on and Suminokura Ryōi. The location affords a superb view over the loveliest valley and its surrounding hills.

**HŌRIN-JI**, popularly known as the *Kokūzō* from its chief object of worship ‘*Kokūzō Bosatsu*’ (Sanskrit, Akas’ agarabha),

a Bodhi-sattva of Wisdom, is an old temple founded by Imperial order in 713 under the supervision of Gyōgi Bosatsu, a great priest. It stands on an eminence to the south of the To-getsu-kyō Bridge in Arashiyama, commanding a wide prospect over the plains and mountains, while the Rivers Ōi-gawa and Katsura meander at its foot. The main temple contains in a shrine a seated image of *Kokuzō Bosatsu*, measuring 2 ft. 6 in height and attributed to Dōshō Sōjō. The two old effigies, about 2 ft. high, placed near the shrine, represent Myōjōten and Uhō-dōji, the alleged work of Kōbō Daishi.

**JŪSAN-MAIRI**, literally “Thirteen Years’ Pilgrimage”, is the most important function of the Hōrin-ji taking place on March 13th of the Lunar Calendar, when boys and girls of thirteen years of age, dressed in their best, make pilgrimage to *Kokuzō* in order to be imparted with a portion of his wisdom. The reason why this particular age is chosen owes to the fact that there is a Buddhist custom to hold thirteen religious massess for thirteen Buddhas and Bodhi-sattvas for the benefit of every departed soul. These services take place on different dates and the mass-day for *Kokuzō* is the thirteenth. On the occasion of the *Jūsan-mairi*, thirteen kinds of cakes bought in the temple premises are offered to *Kokuzō* and they are let eaten by the children afterwards.

The ground of the Hōrin-ji is enriched with cherry-trees and maples, so that sightseers swarm in huge number in spring and autumn, apart from the belief in *Kokuzō Bosatsu*.

**MATSUNOWO JINSHA**, a highest Government shrine near Arashiyama, is dedicated to Ōyamakuni-no-Mikoto and his

consort Ichikishima-Hime-no-Mikoto, dating from a hoary age. There are performed two important annual festivals, namely, the *Matsunowo Matsuri* and the *On-Tane Matsuri*. The former takes place either on the 2nd or 3rd 'Hare day' (of the Lunar Calendar) in April and ends on the 1st or 2nd 'Tiger day' in May. On the festival day, six beautiful shrine-cars carried on men's shoulders make three rounds of the Oratory and start at about 11 a.m. for the *Otabisho* (Place of Sojourn) where they stay until the last day of the festival. On the way they cross the River Katsura, which decidedly affords a great sight. The *On-Tane* festival is held on an unfixed date in July. It symbolizes the planting of paddy-fields with rice-seedlings. Three villages send to the shrine their maiden rice-planters dressed in their best. Early in the morning, some rice-seedlings are offered to the deities. Holding these seedlings in the hands, the holy planters go round the Oratory three times and scatter them broadcast among a big crowd, who had been awaiting since daybreak. These seedlings are believed to have charms against poisonous insects when planted in rice-fields. Indeed, it is a good chance of seeing a naive country festival.

**THE HŌZU RAPIDS.** Nothing would be more delightful than to shoot the renowned Hözu Rapids as a change to the days spent in visiting temples and shrines. The deep valleys along the River Hözu truly present the most magnificent scenery to be seen within an easy reach, especially when cherry-trees or wild azaleas are in full blossom. The river has been opened to boat traffic ever since 1604 when Suminokura Ryōi, a civil engineer,

made it navigable by clearing rocks out of the way. This pleasant excursion can be made in half a day and is strongly recommended to all visitors to Kyoto. By train to Kameoka, 11 miles from Nijo Station in  $2/3$  hour, thence to the Hözu beach  $1/3$  mile on foot or by Rikisha, while the descent of 9 miles to Arashiyama takes about two hours. The most comfortable way to reach the beach is to motor there, first past the green fields, then through the pretty bamboo and cedar valleys *en route*.

The boats used for the Rapids are flat-bottomed and fitted up with canvas awnings. They measure 35 feet long, 6 feet wide, and 3 feet deep. Each boat is manned by four men; one man sits at the helm, while the rest row. When the water is high, one or two men are added to the usual crew. The boat is supplied with six chairs and is charged Y. 9.50 irrespective of the number of passengers, so that it costs less in forming a party before starting. Because the boat has to be towed back, which is a very hard and slow job, an extra charge is asked for the afternoon voyage on the ground that the men can not get home on the same day. In about 15 minutes after leaving the beach, the stream enters the rapids. Until the boat approaches Arashiyama where the current gradually gets smoother, a succession of boulders and cascades are passed, often amidst the sharp curves, thus offering the most thrilling excitement to the passengers. Finally, the boat arrives at the destination, that is, the Sangenya beach just above the To-getsu-kyō Bridge, which spans the River Oi-gawa, the new name given to the River Hözu at this spot. From Arashiyama, Kyoto may be reached by electric car, or by train, or by Rikisha.



A RAFT RUNNING DOWN THE HŌZU RAPIDS

A BOAT COMING DOWN THE HŌZU RAPIDS



## MAPLES OF TAKA-O, MAKINO-O and TOGANO-O.

Our beautiful Taka-o, Makino-o and Togano-o, a famous triad of the classical districts for magnificent maples, are found respectively within less than half a mile on the western bank of the River Kiyotaki-gawa. The brilliant tints of the autumnal leaves fascinatingly displayed over the whole hillsides and valleys are almost dazzling to the eyes as if they were a glorious sunrise. In addition, the scenic beauty of these places seems to be utterly beyond the reach of poets and painters, keeping one's mouth wide open, completely absorbed in the thought of the miracle of nature.

Takao is about 12 miles in the north-west of the Miyako Hotel, or 4 miles either from Hanazono or Saga Station. The vehicle goes as far as a tea-house named the *Momiji-ya* or Maple House, where the visitor has to go down the valley on foot and crosses a red-painted bridge, 'Takao Bashi', spanning the River Kiyotaki. The scenery near the bridge is indeed a perfect picture beyond imagination. After climbing up the stone-steps, the first object to be seen is the Niō-mon gate with two guardians in the niches. Here begin the precincts of the noted *Jingō-ji* of the Shingon sect resided by Kōbō Daishi in the 9th century and re-founded by Mongaku Shōnin in 1182. However, the actual date of foundation of this temple is unknown.

The *Kondō* (main temple), dating back to 1623, contains an image of Yakushi-Nyorai carved by Kōbō Daishi, Four Guardians and Twelve Followers of Yakushi. The *Kōdō* (Lecture Hall), also called the *Godaidō* is to the north of the *Kondō*, installing in it the five statues of *Godaison*. The *Daishidō* in the west of the *Kōdō* is listed as a 'protected building' and there is

enshrined an effigy of Kōbō Daishi executed by Chōshin. Close by stands a belfry with a bell cast in 875 and known as the 'Bell of Three Scholars', because the inscriptions on it were composed and written by three greatest scholars of the time. Walking a little further on, we come to the Jizō-in temple which is the highest point standing above a deep valley and commands a bird's-eye view of the River Kiyotaki-gawa. The scenery at this spot is perhaps the most beautiful of all. Returning to and re-crossing the Takao Bridge, the visitor follows the path to the left along the stream for about half a mile until another bridge is reached. Here begins the district of Makino-o, where are found fewer fine maples compared with Takao, but it is truly a charming place. The *Saimyō-ji* of Makino-o was established by Chisen Hōshi, a disciple of Kōbō Daishi, while the present temple was built in 1699 by order of mother of the Shogun Tsunayoshi. The chief Buddha of the temple is Shaka carved by Myōi Shōnin, while there is also kept Thousand-handed Kwan-on attributed to Prince Shōtoku Taishi. From Makino-o, the visitor takes a path for about five minutes up the hill without crossing the stream; then a track to the left joining with the main road leads down to the River Kiyotaki. When it is crossed, there is reached the district of Togano-o. The sight of the maples seen from the Shirakumo Bridge is simply superb. After crossing the bridge and ascending the stone-steps ahead, the *Kōzan-ji* temple is soon arrived. It was founded by Myōi Shōnin, the priest who first taught how to plant tea-shrubs and the art of tea-making. In the main temple is enshrined an image of Shaka, while in the *Zendō-in* that of the founder. The most beautiful view of the maples obtained in Togano-o is from the *Shoin*

THE MAPLES OF TAKAO





(Parlor) of the temple, a spectacle indeed well worth while to come and enjoy it alone. The *Kōsan-ji* is famously known for its possession of the unrivalled caricatures of birds and animals painted by Toba Sōjō, a celebrated priest artist. They are of course registered as ‘ National Treasures ’ and highly admired.

**ATAGO-YAMA** (3,043 ft.) is a noted mountain soaring high in the north-west of the city, affording a splendid view over the provinces of Yamashiro and Tamba. At the foot of the mountain stands the first *Torii* (Shinto gate); then, after a rather steep climb of about four miles, an iron *Torii* is reached, whence some 150 stone-steps to the top. On the way, the *Tōen-kyō* Bridge over the rivulet Kiyotaki-gawa is crossed, where the stream narrows into a gorge. While making an ascent, it is an amusing pastime to throw into the deep valley some pieces of earthen-ware, which float in the air like butterflies or birds and finally get to the bottom.

The *Atago Jinsha* on the summit is dedicated to the understated five deities: Izanami-no-Mikoto, Amo-no-Kumahito-no-Mikoto, Iwani-yama-Hime-no-Mikoto, Wake-Musubi-no-Mikoto, and Toyouke-Hime-no-Mikoto, and is very popularly worshipped as the protectors against fire. The Shrine was erected in 701 by Yen-no-Shōkaku, a famous priest of the *Shugendō* and had been under the Buddhist control for many generations until it became converted into Shintoism at the Restoration of Meiji. A good walker, apart from the belief in the deities, would certainly enjoy a climb up Atago-yama.

**NAGAOKA** is a picnic resort in the south-western suburb with sweet tea-houses built on a pretty lake. This spot is especially attractive during the seasons of plums, azaleas and maple-tints. There is a small Shinto shrine '*Nagaoka-Tennangū*' dedicated to Sugawara-no-Michizane, a renowned statesman and scholar. Nagaoka was once the capital of the Empire between 784-794, but there is left hardly any trace except a monument.

**KWOMYŌ-JI**, the headquarters of the Seizan branch of the Jōdo sect, is located near Nagaoka on an eminence and is famed for its beautiful avenue of cherry and maple trees. The temple was founded by Renshō Hōshi in 1198, installing there an image of Amida carved by Eshin Sōzu. Its first abbot was his teacher Hōnen Shōnin and he became the second. In 1227, that is, 16 years after the death of Hōnen Shōnin, the naughty priests of the *Enryaku-ji*, getting jealous of the prosperity of the Jōdo sect, tried to divulge the Hōnen's sepulchre at Ōtani near the Chion-in. Upon this, his disciples secretly removed the remains of the holy priest to Uzumasa near Arashiyama. On the night of January 20th of the following year, a few lines of ray shafted from the stone coffin towards the site where the present temple stands. Thus, the remains were again interred there, hence the name of '*Kwomyō-ji*' (Ray or Halo Temple), which was given by the Emperor Shijō. On the top of the stone-steps is found the Kwan-on Hall dedicated to the noted Thousand-handed Kwan-on executed by Eshin Sōzu. Close by stands a library. The main temple contains a celebrated statue of Hōnen Shōnin made by himself of the letters written him by his mother while he was in

exile at Shikoku. In the Amida-dō near by is enshrined an effigy of Amida said to be one of a thousand images carved by Eshin Sōzu during his lifetime. The Founder's Chapel is on a hill behind the main temple, containing a tomb of 'Gorin-no-Tō' under which are deposited the sacred bones of Ilōnen Shōnin. In the *Hōjō* or Abbot's Apartments is installed a famous image of Shaka, called '*Hō-yaki Shaka*' or Cheek-burning Shaka from the following legend: In the Kenkyū Era (1190-1199), there lived a fisherman notorious for his wicked character, Akujirō by name, in Yodo near the *Kyomyō-ji*. One day, a begging-priest came round his door, when the ill-natured fellow not only gave any alms but stamped a brand-iron on his cheek to send him away. Good gracious! In spite of the seemingly terrific pain, the priest showed neither the slightest token of anger nor suffering, but slowly walked off. How strange! wondered the villan. Then he hang on the rear of the good-natured priest, who disappeared immediately on arrival at the *Kwomyō-ji*. What a mysterious monk! So saying, the fisherman inquisitively entered the temple where he happened to look up to the face of its chief Buddha on the altar and discovered the very mark of the brand-iron he brutally stamped clearly shown on his cheek. There, the criminal became deadly pale with the keen pangs of remorse and fell senseless. When he came back to himself, however, he did not lose a moment in becoming an acolyte in the same temple.

The *Kwomyō-ji* possesses a large collection of precious Buddhist paintings, some of them are attributed to the renowned Kose-no-Kanaoka and Eshin Sōzu.

**IWASHIMIZU HACHIMANGŪ**, a highest Government shrine dedicated to the Emperor Ojin, his mother Empress Jingō-Kōgō, and Tamayori-hime or Hime-Ōkami, is located on the summit of Otokoyama (442 ft. high) in the western suburb, commanding a panoramic sight over the four rivers of Yodo, Kizu, Uji and Katsura. The Shrine was established at the command of the Emperor Seiwa in 860 by Gyōkyō, a Buddhist priest, who, according to tradition, received a divine oracle from the Usa-Hachiman in Tsukushi Province, telling him to erect a shrine to serve as a guardian of the capital. The present edifices were re-built by Tokugawa Tsunayoshi, the 15th Shogun, and they are very handsome.

The *Nan-mon* is a two-storied beautiful main gate, which is approached after passing three stone *Torii* along the path of continual stone-steps of about a mile up the hill thickly wooded with pines, maples, and bamboos. The ascent well repays the toil on account of a fine Shinto shrine and a delightful view. Just before reaching the *Nan-mon*, a number of stone lanterns and some minor shrines are seen lining the road. Inside the *Nan-mon*, which is flanked by corridors, stands the *Shinden* or main shrine divided into two halls, namely, the inner and the outer. In front of the *Shinden* are found the *Heiden* (Offerings' Hall) and the *Maiden* (Dancing Hall). The unique object of the Hachiman Shrine is its famous 'Toi' or the conduit-pipe for drawing rain-water from the roofs of the *Shinden*, that is, a gutter placed between the inner and outer halls. This *toi*, a gift from Toyotomi Hideyoshi, is heavily gilt and measures 80 ft. long, 3 ft. wide, and 1.6 inches thick, and is now placed under the 'special protection' of the Government.

**OTOKOYAMA MATSURI**, formerly called the '*Hōjō-e*' is the most important festival of the Iwashimizu Hachiman Shrine yearly held on the 15th of September. It was started in August 15th of 863 by order of the Emperor in imitation to that of the Usa-Hachiman Shrine. The great procession consists of three sacred shrine-cars, Shinto priests, musicians, and innumerable ornaments. It leaves the main shrine at one o'clock in the morning for the *Tongū* (Temporary Shrine) at the foot of the hill where a Shinto ceremony is performed, and returns at about five in the afternoon, which is a convenient hour for visitors to look on the procession. On that day, thousands of believers and sightseers gather from Kyoto, Osaka and adjoining provinces, presenting an interesting spectacle.

**SHIN-SHIN-SAI**, a festival of the Iwashimizu Hachiman Shrine performed between January 15th and 19th, is believed by devotees to have an effect in averting evils and in bringing good luck to them, so that it is like the *Otokoyama Matsuri* visited by an immense crowd of people.

**KAMO-MI-OYA-no-JINSHA**, very popularly known as '**SHIMO-GAMO**', is a highest Government shrine in the north of the city, dating back to the reign of the Emperor Kimmei (540-571 A.D.). It is beautifully situated in the historic grove of '*Tadasu-no-mori*' profusely grown with lofty trees of many centuries, imparting an atmospheric of supreme holiness. This famous Shinto shrine is dedicated to the deity Kamo-Taketsu-numi-no-Mikoto and his daughter Tamayori-Hime-no-Mikoto, who had been held in the paramount esteem as the tutelary

deities of the province of Yamashiro. Thus, it is widely visited by devotees and sightseers all the year round. In the east of the shrine precincts runs a pretty rivulet '*Isumi-gawa*', on which are put up in the summer a number of sheds where to enjoy the nice cool breeze under the leafy shade. In short, the stately shrine and its peaceful surroundings are rarely seen elsewhere, reminding one of the 'Age of the Gods' of a hoary antiquity. Now, let us describe a little about the Shrine.

In a few minutes after crossing the Aoi Bridge spanning the River Kamo, there comes in sight the *Kawai-Jinsha*, a subordinate shrine. Then proceeding northwards through the grove, a red-colored *Torii* (Shinto gate) is reached. Beyond is the *Kōmon*, a two-storied fine gate, painted red and blue, and flanked with corridors. Inside the gate are found the Dancing Hall and the Imperial Messenger's Hall on the left hand, while the *Hosodono* (Elongated Hall) and the *Hashidono* (Bridge Hall) on the right. Close by, lies a pond called '*Mi-tarashi-no-Ike*' (Honorable-Hand-Washing-Pond). In front of the hallowed enclosure is found the Middle Gate, inside which stand the Offerings' Hall and the Prayer Hall. Still further on, is located the main shrine of two halls, looking very impressive despite of simple architecture. The eastern hall is for the Goddess Tamayori-Hime and the western one for her father. Around the main shrine are scattered a few minor shrines. Among various festivals of the Shimo-Gamo, the most well-known are the Aoi Festival and the Mikage Festival. The former takes place annually on May 15, while the latter on May 12th. For details regarding the Aoi Festival refer to a book entitled the '*Aoi Festival*' by A. Akiyama.

**KAMO-WAKE-IKAZUCHI-no-JINSHA**, more widely called '**KAMI GAMO**', is a Shinto shrine dedicated to the deity Wake-Ikazuchi-no-Mikoto, the son of Tamayori-Hime-no-Mikoto enshrined in the Shimo Gamo. It ranks at the head of the '*Kwanpei Taisha*', or the highest Government shrines, so that the name 'Kami Gamo' itself impresses one with the deepest reverence. The Shrine was founded in February of 678 A.D. and has been profoundly revered by the Imperial House as well as distinguished personages ever since its erection. The location is exceedingly charming amidst a densely wooded grove at the foot of Miare-yama and is keenly sought after by those who want an ideal solitude absolutely free from the bustles of the city.

After a delightful ride of three miles from the Shimo Gamo on the scenic bank of the River Kamo lined with aged pine-trees and crossing the *Misono-bashi*, the visitor arrives at the first *Torii* (Shinto gateway) of the Kami Gamo. On both sides inside the gate are found the turf-grounds tastefully planted with plum and cherry trees, which present an attractive sight at each flowering season. The house on the right hand just before entering the second *Torii* is called the '*Gosho-no-ya*' or '*Soto-Heiden*', where the ex-Emperor, who had entered the Buddhahood, used to worship the shrine without stepping any nearer for fear of defiling the sanctity of the deity. Passing through the gate, the *Hosodono* (Elongated Hall) is seen in front and the *Hashidono* (Bridge Hall) beyond, while on the right hand the *Gaku-no-ya* (Music Hall) and the *Tsuchi-no-ya* (Purification Hall). Near by, runs a streamlet with the water as clear as crystal. Across a roofed bridge stands a two-storied and shingled gate flanked by corridors. It is painted red and variegated with blue, offering a striking contrast against

the green trees all round. On the right hand inside the gate are found the *Heiden* (Offerings' Hall) and a spare house, while on the left the *Takakura* (Store House). On the top of a flight of stone-steps ahead is erected the *Chūmon* (Middle gate), beyond which no visitor is allowed to pass. The right flank of the Gate is called the *Mifuda-no-ya* where the priests' names are registered and the left flank the *Naorai-jo* where the holy *Sake* is taken after a festival. The main shrine built in an ancient impressive style of pure Shinto architecture is stately located inside the *Chūmon* gate. It consists of two halls, and the right side is named the *Gonden* (Vice Hall).

The two great functions of the Kami Gamo are the Aoi Festival and the Kamo Horse-race. The Aoi Festival is celebrated annually on May 15th by the Imperial Court in honor of the Kami Gamo and Shimo Gamo Shrines. Its procession is the most beautiful and elegant in the whole Empire. For full details read a book entitled the '*Aoi Festival*' by A. Akiyama.

**KAMO HORSE-RACE** yearly takes place on June 5th. This horse-race was started in May of 1093 in the reign of the Emperor Horikawa when it was performed at the *Butokuden* (Martial Virtue Hall) in the Imperial Palace. The race-track measures about 1,500 feet and there are twenty horses and riders, making ten runs in all. They are divided into the right and left sides. The left-side riders are dressed in red-colored costumes worn in the *Dakyū-raka* music, which originated in the T'ang Dynasty, China, while the right-side riders in black costumes of the *Koma-hoko* music of *Koma* or a division of ancient Korea. The first match consisting of sacred horses is called '*Sorabashiri*' (Empty run), and it is a custom to decide the both sides as

winners. After it is over, the actual races commence. When the victory is announced, a signal is given by beating a drum. Upon this, the winner proceeds to the *Tongū* (Temporary Shrine) put up for the day and decorated with banners and halberds, etc., where he gets a prize, generally a piece of white silk. Indeed, it is a very interesting show of olden times.

**KURAMA-DERA** is a famous temple of the *Tendai* sect standing on the romantic Kurama mountain in the north of the city, amusingly associated with the stories of goblins. It was founded in 770 by Kanjin Oshō, a priest of repute, and was revived by its second founder Hōen in the Kwanpei Era (889–898). The main temple is up a steep winding path called *Tsusura-saka* of about  $\frac{2}{3}$  mile. On looking backwards while on the path, a marvelous view over the top of lofty old cedar and pine trees is obtained. The chief object of worship in the main temple is Bishamonten who is believed to confer ten kinds of special favors on the 'First Tiger Day' of each month according to the Lunar Calendar, so the temple is visited by numerous worshippers on that day. The 'Tahō-*Tō*' pagoda dedicated to Tahō-Nyorai is located to the left of the main temple and the Kwan-on temple containing an effigy of Forty-two-handed Kwan-on to the right. The Yakushi temple, in which is installed a statue of Yakushi carved by An-ami, is to the west of the main temple. The noted well '*Akae*' is near by; its tradition runs as under: "The founder of the temple, Kanjin Oshō, once overpowered two large snakes by virtue of incantation. To one of them he said, 'Now I am going to spare your life on condition that you would hence

forth supply a perennial spring of water to this temple', and he let it go. Hence there sprang up this legendary well." Close to the well lay two or three minor temples. Within  $\frac{2}{3}$  mile to the north-west of the main temple, there is found a weird-looking dale, called '*Sōjō Dani*', well-known in connection with Yoshitsune, a half-brother of Minamoto-no-Yoritomo, the founder of the Shogunate. Here Ushiwakamaru, later called Yoshitsune, learned the mystery of fencing from a *Tengu* or a superhuman animal living in the mountains. Prior to this, his father, Yoritomo, was fatally defeated by Taira-no-Kiyomori, the chief of the Taira Clan, and the life of the infant Ushiwakamaru, then aged nine, was narrowly spared by an urgent entreaty of his beauteous mother, Tokiwa, on a promise that the boy should enter the priesthood. God only knew this costed too dear to the Taira afterwards, as he was no other than Yoshitsune who annihilated them in 1185 in the naval battle of Dan-no-ura in the Inland Sea. Thus, Yoshitsune's fame was spread far and wide, so that his brother, Shogun Yoritomo, became intensely jealous of him which made him determine to send our hero away from this world and at last killed him after having chased him all over the country. A touching drama entitled the '*Kanjinchō*', beautifully illustrating the escape of Yoshitsune and his few followers through the *Ataka* Barrier, always draws a full house.

The Kurama-Dera is often visited by art students for its reputable painting of *Ma-O*, or the Demon-king, executed by Kano Motonobu, a great artist. The tradition goes as below: "Motonobu had been badly wishing to paint a portrait of *Ma-O* for some time, so that once he prayed to him to reveal secretly his form. Now, the Demon-king replied to him that he would not

be able to comply with his request, though earnest, but that he would let him paint in a different way if he would wait for him the following day prepared with a canvas and a brush dipped in ink. Motonobu did as he was directed, when lo ! there showed up on the canvas a mysterious spider spinning its webs right and left, apparently as if to tell him to copy the lines. The artist, keenly interested, followed with the brush the course of the spider, which eventually enabled him to finish the present painting." A small temple in the dale is dedicated to *Ma-ō* and was erected by the priest Hōen.

**BAMBOO CUTTING FÊTE:** This amusing fête of the Kurama temple, the unique in the country, takes place yearly on June 20th. It is held in honor of Hōen, the second founder of the temple, who split a gigantic snake into four pieces by his virtue of prayer. On that day, the priests of the Kurama-dera assemble in the main temple and the Kwan-on temple. After services are over, they are divided into two groups and engage in cutting bamboos of about four inches in diameter into four pieces. Upon a signal given, each side consisting of two priests enters the contest, and the one, the first in cutting the bamboo, is announced victorious. The performance is simple, but the excitement of the priests is too humorous to describe.

**YASE** and **ŌHARA** are two typical villages at the western foot of Mt. Hiyei keeping to ancient customs and costumes. Those who wish to get an insight into the rural life of Old Japan are well recommended to try a trip there. The villagers engage in agriculture and forestry, and they are all very robust, especially

the women who work mostly in place of men. These women possess Hercules' strength, being sure-footed and erect-bearing. They transport wood or charcoal to Kyoto on their heads, while men lead oxen or horses by the bridle. It is said these women, who are widely known as *Ōhara-me*, can carry almost half a horse-load on their heads. On the other hand, the style of their clothing is very peculiar, but rather picturesque in a way. They put on usually a black *kimono* which is tied with a narrow *obi* and wear a cotton kerchief with some patterns on the head, while their arms and legs are covered with a piece of white cloth which fits very tight. Being attired in such a costume, they are seen in a group of four or five selling flowers in the streets of Kyoto early in the morning. As they go about, they shout with a musical voice, "*Hana irimasen ka*" (Don't you want flowers?), which is their stereotyped phrase. Indeed, the appearance of these flower-girls in the old capital adds to its scenery in no little degree.

**SANZEN-IN** is a noted temple of the *Tendai* sect located at an ideal monastic spot in the village of Ōhara far off from the city, imparting an atmosphere of profound sanctity. Founded by Denkyo Daishi, the temple was consolidated in 860 by the priest Shō-un Oshō at the command of the Emperor Seiwa. With the appointment as the 14th abbot of Sai-un, the second son of the Emperor Horikawa, it had become customary for an Imperial prince to fill the post, so that it had been held in high esteem. This custom ceased, however, in 1868 with the Restoration of Meiji. The chief object of worship in the main temple is Yakushi-Nyorai carved by Denkyo Daishi. The most noteworthy edifice

THE PEASANT-WOMEN OF YASE AND ŌHARA





of the *Sansen-in* is the 'Gokuraku-in', or the Hall of Paradise, now placed under the 'special protection' of the Government. It was erected in 985 by Eshin Sōzu, a priest of great repute, in obedience to the command of the Emperor Kazan. The ceiling of the *Gokuraku-in* is constructed in a style called the 'Funa-soko' or Boat-bottom; on its *ramma* are richly painted Twenty-five Bosatsu (Bodhi-sattva), while on the wall behind the altar the Mandalas of 'Kongō-kai' and 'Taisō-kai', or Vajra-dhatsu and Garbha-dhatsu in Sanscrit, respectively representing Knowledge and Reason. All these paintings were executed by Eshin Sōzu some 934 years ago. In the Hall are installed the images of Amida, Seishi and Kwan-on, the wonderful work of the priest-carver of Eshin Sōzu. The kneeling posture of the last two images is considered to be extremely rare and is admired with a thrilling curiosity. The altar is profusely inlaid with mother-of-pearl and looks very impressive. No visitor interested in art should miss the *Gokuraku-in* under any circumstances. The garden of the *Sansen-in* is attractively laid out, being abundant with azaleas, cherry-trees, and maples, etc.

**JAKKŌ-IN** is a nunnery of the *Tendai* sect near the *Sansen-in* of Ōhara, being completely buried in a perfect solitude and only broken by the singing of birds and insects. According to tradition, the temple was erected by Prince Shōtoku Taishi and had been resided by his nurse, Tamateru-hime. Here the Dowager Kenreimon-in became a hapless nun in May of 1185 after the ill-starred infant-Emperor Antoku shared the fatal end of the Taira Clan at Dannoura in the Inland Sea and spent the rest of her life,

holding masses for the deceased Emperors Takakura and Antoku. The former was her Imperial husband and the latter her august son. The principal Buddha worshipped in the temple is Jizō-Bosatsu, while there are kept preserved the portraits of the Emperors Goshirakawa and Antoku, a wooden image of the Dowager Kenreimon-in, and an effigy of Awanonaiji, a court-lady. The last is believed to be made of all the letters written her by the families of the Taira Clan. The moss-covered tomb of the Dowager Kenreimon-in lies in a lonely grove behind the temple, telling us the transitoriness of this fleeting world.

**HIYEIZAN**, or Mt. Hiyei (2,799 ft. above the sea-level) is the holy mountain towering in the north-east of the Miyako Hotel wrapped in a thin sheet of fleecy clouds. It is densely grown with cypress, pine and beech trees, etc., and its ascent is a delightful excursion except in the winter. On the summit and while climbing, one can enjoy a splendid view of Kyoto on one side and Lake Biwa on the other. Mt. Hiyei consists of four principal peaks ; the highest is called 'Shimei-ga-dake', where grow hardly any trees but grasses. The magnificent monastery of *Enryaku-ji* stands in the midst of a solemn silence on this beautiful mountain, which may be pleasantly reached by various paths either from Kyoto or Otsu. The ascent from the Kyoto side which takes 3 to 4 hours can be made as under :

- (1) Shirakawa Route leading from Shirakawa Village to the Mudō-ji, which is the easiest of all.
- (2) Kirarazaka Route leading from Shugaku-in Village to Shimei-ga-dake via the steep climb of Kirarazaka.

(3) Hashiride Route leading from Hashiride in Yase Village to Shimei-ga-dake via the Seiryū-ji.

The Otsu side taking 2 or 3 hours is as under :

(1) The Route leading from Shiga to the Mudō-ji.  
(2) The Route leading from Sakamoto to 'Konpon-Chūdō' or the main temple of the Enryaku-ji.

In taking either way, Rikishas are available as far as the foot of the mountain. If so desired, *Kago* or sedan-chairs can be hired by making previous arrangement, though some are always ready for hire.

**ENRYAKU-JI** (on Mt. Hiyei). This celebrated monastery, the headquarters of the time-honored *Tendai* sect, was established in 788 by the illustrious priest Denkyo Daishi at the command of the Emperor Kwammu in order to let it guard the new capital against evil spirits, because Mt. Hiyei lies in the so-called *Kimon*, or Devil's gate (north-east). It was first known as the *Hiyei-ji*, then the *Ichijō-Shikwan-in*, while the present name was given by the Emperor Saga in February of 823. Subsequently, the temple became the most powerful religious center in the whole country, being rich in highly learned priests. It was indeed the *Enryaku-ji* that produced such wonderful priests as Hōnen, Shinran and Nichiren, the founders of the Jōdo, Shinshū, Nichiren sects. Finally, it developed into a source of uncontrollable nuisance, because the minor priests forgot their own duty and drilled themselves in military art, frequently throwing the city into confusion and sometimes threatening even the Imperial Palace. As it was, the ex-Emperor Shirakawa is said to have heaved a deep sigh at

one time that there are three things beyond his management : the waters of the River Kamo flowing one way only, the dice in the *Sugoroku* game, and the monks of Mt. Hiiei. With the appearance of Oda Nobunaga, the tide was completely changed. He would not stand such nonsense any longer. Thus, extremely gallant as he was, Nobunaga severely punished these troublesome monks in September of 1571 by reducing to ashes nearly all the *Enryaku-ji* temples numbering wellnigh three thousands. During the conflagration, many priests were burned to death, being unable to escape down the mountain. Later on, Toyotomi Hideyoshi restored some of the temples in 1584 and the principal edifices in existence were re-built by order of the Shogun Iemitsu in the Kwan-ei Era (1624-1644); nevertheless, the matchless splendor of olden times has gone for ever. The temple buildings of the *Enryaku-ji* are situated at three different places, namely, the *Tōtō*, the *Seitō*, and the *Yokokarva*. The *Tōtō*, where the main temple stands, is chiefly visited by sightseers, because the rest are far off from each other.

**THE TŌTŌ:** The *Konpon-Chūdō*, or Original Middle Hall, is the main temple of the *Enryaku-ji*. It is a very beautiful building, red-lacquered and copper-roofed ; its interior is richly decorated with paintings. Here are offered prayers for the prosperity of the Imperial Family and for the peace of the country. The chief image of the *Konpon-Chūdō* is a life-sized Yakushi-Nyorai carved by Denkyō Daishi, being accompanied by the statues of Nikkō, Gekkō, Jūnishōjin, Bonten, Taishaku, and Shitennō. On the altar is kept burning a perpetual light originally started by Denkyō Daishi himself. At first, there were three lights, but in 972 they were made into one by the abbot Jie. In the northern corner of

the main temple is found the Bishamon Hall and the Founder's Hall in the south, while a Library inside the hall. In the courtyard in front are growing two clumps of bamboo, respectively named *Sōjō* and *Kinjō*, which were brought over by Denkyō Daishi from Mt. T'ien-t'ai Shan, China. The former in the south is dedicated to the Sannō-Gongen Shrine and the latter in the north to 2,132 deities in the country. The large red-painted building, facing the south just above the *Konpon-Chūdō*, is the *Dai-Kōdō*, or Great Lecture Hall, erected by Gishin, Denkyō's successor. Its principal object of worship is Dainichi-Nyorai of the *Taisō-kwai* or Garbha-dhatu in Sanscrit. On his both sides are installed the images of Miroku, Kwan-on, Bonten, Taishaku, Shitennō, Monju, and of the Emperor Kwammu. On the right hand of the *Dai-Kōdō* stands a belfry of old architecture. Still further up the *Dai-Kōdō* lies the *Kaidan-in*, or Sila Terrace, which Gishin built in 827 by order of Denkyō Daishi. Here the Emperors Uda, Ichijō and Toba took the vow to practise the Sila of Bodhi-sattva. It was burnt down in 1571 and re-built a few years later.

**THE SEITŌ:** The Moto-Kurodani or Seiryū-ji is a historic temple where Hōnen Shōnin studied Buddhism. It contains the images of Monju, Yuima and Hōnen Shōnin. The *Jōgyō-dō* and *Hokke-dō* are connected by a corridor. The chief Buddha of the former is Amida who is surrounded by four Bosatsu, while that of the latter is Fugen. In the *Hokke-dō* is kept preserved a most famous silver casket containing a scroll of 'Hokkekyō' (Saddharma-pundarika-sūtra) written by Denkyō Daishi. The *Shaka-dō*, the main temple of the Seitō, is a very fine structure, red-painted inside and outside. It was built in 1575.

There are placed an image of Shaka carved by Denkyō Daishi and those of Monju, Fugen, Bonten, Taishaku and Shitennō. The *Sōrin-tō*, the oldest pagoda of its kind in the country, stands close to the *Shaka-dō*, having been put up by Denkyō Daishi in September, 820. It is 45 ft. high and there are buried 58 volumes of *Hokke-kyo* and *Dainichi-kyo* under it. The one we now see was re-erected only in 1895.

**THE YOKOKAWA:** The *Chūdō* or Middle Hall was first built by Jikaku Daishi in 829, while the present edifice dates back to 1604, having been re-built by order of the mother of Toyotomi Hideyoshi. It is a handsome building painted red all over. Its roof is shaped somewhat in imitation of a Chinese boat to serve as a memento of the terrible tempest Jikaku Daishi met on the sea while on way home from China. The chief Buddha of the *Chūdō* is Shō-Kwan-on, which is accompanied by an image of Bishamon-ten carved by Jikaku Daishi on the left side and by that of Fudō Myo-ō made by the sculptor Myōtei on the right. The *Shiki-Kōdō*, likewise called the *Daishi-dō* or *Jōshinbō*, is dedicated to Gensan Daishi, a priest of fame. Here are delivered lectures in each season, hence the name of ‘*Shiki-Kōdō*’ (Lecture Hall of Four Seasons). Among the above-mentioned temples, the following are under the ‘special protection’ of the Government: The Konpon *Chūdō*, the Kaidan-in, the Dai-Kōdō of the Tōtō, the Shaka-dō of the Seitō, and the *Chūdō* of the Yokokawa.

**THE MUDŌ-JI** is the first temple coming in sight to those who take the Shirakawa Route which is generally chosen from the Kyoto side on account of the easiest climb. It is located to the south of the Konpon *Chūdō* of the *Iuryaku-ji*. In 865, Sōwo, a priest of distinction, built the *Mudō-ji*, which contains an effigy of

Fudo connected with the following legend : "Once when Sōwo was bathing under the Katsura-gawa waterfall, he happened to see an image of Fudō. When he took it up on his hand, it turned into a plain wood of which he carved three Fudō images, while the present one belongs to one of the three. The Benten Shrine, a little further towards the *Konpon-Chūdō*, is dedicated to a white serpent, which is believed to have appeared here a long time ago, and is popularly worshipped on every 'Serpent day' of the month by those who want good luck. The *Daijō-in* is a temple of historic interest, because Shinran Shōnin studied right here his rudimentary Buddhism when very young.

The *Inryaku-ji* is in possession of a large collection of very valuable art-treasures and writings and will be found keenly interesting to students on things Japanese, apart from the scenic beauty of the mountain.

**BISHAMON-DŌ**, properly the *Izumo-ji*, is a temple of the *Tendai* sect, lying at the foot of Onariyama 3 miles distant from the Miyako Hotel in the north of the Ōtsu Highway. Founded in the city of Kyoto in 703, it was removed here in 1665. On the construction of the temple, Denkyo Daishi enshrined therein an image of Bishamon as its chief object of worship, hence the name. The location is quiet and very pretty, so that it is regarded as an ideal spot for picnic.

The main gateway is on the top of the stone-steps. Beyond stands the *Karamon* gate flanked by corridors. Inside the *Karamon* is situated the main temple, being connected with the *Goreidō* or Hall of August Spirits. Close by are found the *Hōjō* or

Abbot's Apartments with the sliding-screens painted by the great artists in olden days, while on the verandah is placed a wooden screen with a noted painting of carps by Maruyama Ōkyo. The belfry, the library, the treasure-house, etc., lay in the temple premises. The Bishamon-dō is rich in excellent Japanese and Chinese pictures and art-objects.

**SAMBŌIN**, the head temple under the *Daigo-ji*, is stately situated amidst a monastic silence at Daigo Village in the south-eastern suburb of Kyoto, distant 8 miles from the Miyako Hotel. It was established in 1115 by Shōkaku-Sōjō, the 14th abbot of the *Daigo-ji*, while the present buildings were erected by order of Toyotomi Hideyoshi. The temple is particularly well-known for its beautiful landscape garden and numerous valuable paintings and sculptures; many of them are registered as 'National Treasures.' The following are the principal rooms shown after passing the entrance hall :

**THE OMOTE-SHINDEN:** The *Aoi-no-ma* or Hollyhock Room with the walls decorated by Ishida Yūtei with the scene of the Aoi Festival; the *Aki-Kusa-no-ma* or Autumn Flowers Room by Kanō Sanraku; the *Chokushi-no-ma* or Imperial Messenger's Room with the paintings of flowers and birds by Sanraku; the *Agebutai-no-ma* with the walls painted by Yutei with sago-palms and pheasants; the *Naka-no-ma* or Middle Room by Sanraku; the *Jōdan-no-ma* with the walls of willow-trees delineated by Sanraku. **THE OKU-SHINDEN:** The *Musha-kakushi-no-ma* or Warriors Hidden Room and the *Gyokuza* or Throne Room, respectively decorated with the sepia-drawing of the Kanō School,



THE SAMBOIN TEMPLE AND ITS LANDSCAPE GARDEN



and the latter with the *chigaidana* or shelves of the Daigo Style; the Tea-ceremony Room; the *Hondō* or Main Temple with Miroku Bosatsu as its chief object of worship; the *Junjōkwan* with an image of Jizo Bosatsu. In some rooms of the *Omote-Shinden* are exhibited the so-called '*Hyaku-Sō-Byobu*' or One Hundred Screens which decorated the famous cherry-blossom party held by Hideyoshi in the spring of 1598 on the Hanamiyama hill near the Sambōin. These screens, one hundred in number, which were painted specially for the occasion by command of Hideyoshi are valued at present from the historic point of view. In front of the *Omote-Shinden* is found the noted landscape garden said to have been designed by Hideyoshi himself and later brought over here from his *Juraku* Palace. It is considered to be a representative garden in this country, being laid out with rare rocks and stones, aged trees, tasteful bridges, a silent lake with silvery cascades and so forth. The motoring to Daigo Village through the country road is intensely delightful at all seasons.

**DAIGO-JI** is one of the headquarters of the elder branch of the Shingon sect and the fountain spot of the *Shugendō*, nestling at a location of perfect solitude in the immediate vicinity of the Sambōin. It was founded in 874 by the celebrated priest Shōbō (later Rigen Daishi) of royal descent and was re-built by Gi-en, the 80th abbot, with the assistance of Toyotomi Hideyoshi after a fire of the inter-civic war of 1470. The temple buildings are divided into two places, viz., Upper Daigo and Lower Daigo.

**LOWER DAIGO-JI:** The *Sammon*, a two-storied gate, stands in a few hundred yards in the east of the Sambōin. In its

niches are installed two old statues of Kongō Rekishi or Guardian of Buddhism of 12 feet high, the work of the sculptors Ninzō and Seizō. Passing through the gate, the visitor finds a solitary avenue of tall cedar and pine trees. A dingy temple on the left hand at the end of the avenue is the *Kondō* or main temple of nearly 400 years old. Its chief image is Yakushi Nyorai who is accompanied by Nikkō and Gekkō. At the east of the *Kondō* is found the Founder's Hall dedicated to Shōbō, the founder of the *Daigo-ji*. In its front towers high an imposing five storied pagoda, the unique structure remaining from the day of construction in 951. This wonderful pagoda erected by order of the Emperor Murakami is one of the most precious edifices in this country and is now placed under the 'special protection' of the Government. The Buddhist paintings on the central pillar in the interior and the decorations on the ceiling and walls are highly admired at the present day. The pagoda underwent as a matter of course repeated repairs since its construction. It was once badly damaged by earthquake in 1596 and was completely renovated at the expense of Hideyoshi in 1598. No visitor to the Sambōin should miss this remarkable pagoda. A small ramshackle temple to the west of the pagoda is dedicated to Kiyotaki Gongen, the tutelary deity of the ground.

**UPPER DAIGO-JI** is located two and a half miles up a hill behind the pagoda and the ascent is not at all easy. The description is omitted, as all seem to dislike to climb up there.

**ŌBAKUSAN MANPUKU-JI** (near Uji) is the headquaters of the Ōbaku sect and was founded in 1659 by Ingen, a Chinese

priest, who expired there in<sup>4</sup> 1673. Thus, his first twenty-one successors were all Chinese priests. The temple buildings in Chinese style stand in an extensive ground of absolute silence. Passing through the first gateway *Sōmon*, the visitor finds in front the *Sammon*, a two-storied gate. To the east of the *Sammon* is located the *Tennō-den* containing the statues of Hotei, Idaten, and Four Heavenly Kings. The belfry is to the south of the *Tennō-den*, while the main temple *Taiyū-den* on a little higher site. The chief Buddha of the *Taiyū-den* is Sakyamuni, 5 ft. in height, and is accompanied by Kashō and Anan, two disciples. Sixteen Rakan are seated on the right and left niches of the hall. The *Hattō*, the *Itoku-den*, and the *Haidō* are all close each other. To the north-east of the *Taiyū-den* is found the *Senbutsu-dō* with an image of Kwan-on; it is the room where Dhyana is practised. The *Soshi-dō* (Dharma Hall) is to the west of the *Senbutsu-dō* and is installed therein an effigy of Dharma. A two-storied Drum Tower is to the west of the *Soshi-dō*. The *Shariden* (Hall for Buddha's bones) is behind the *Kaisan-dō* (Founder's Hall) which is near the *Tennō-den*. There are a few other structures of minor importance, which are omitted here. In short, the *Manpuku-ji* interests the visitor in a large measure, because everything we see is more or less Chinese-styled and the temple owns many art-objects, especially Chinese paintings and writings.

**IMPERIAL MAUSOLEUM at MOMOYAMA** is the place where the late glorious Emperor Meiji lies in eternal repose. He died on July 30th, 1912, and was buried here on September 14th of the same year. His Imperial consort, the

Empress Meiji, is also interred here close to the east. The Emperor Meiji removed the capital to Tokyo and reigned so brilliantly that there had been no example in the past generations. Momoyama is a hill in the eastern end of Fushimi, a famous spot where Toyotomi Hideyoshi constructed his Momoyama Castle of paramount splendor. It is said that the last resting-place of the Emperor Meiji was chosen by himself on account of its beautiful scenery that he loved so much. In the construction of the Mausoleum, stateliness and dignity were aimed at, avoiding anything of pompous nature. The result is the production of the most impressive-looking tomb ever seen in this country. The tomb, which is shaped like a mound, is located within a sacred enclosure of a ditch and a stone-railing. The lower part of the mound is covered with fine granite stones called *Sazare-Ishi*. The stone-railing has a bronze door in the center of the front side. Inside the door are placed a plain wooden *Torii* and a pair of granite lanterns. The court outside the railing is cleanly covered with white sand and looks very stately. The approach to the burial-ground covering about 5 acres is laid out as neat as it could be. On the right hand near the entrance to the Mausoleum is seen a shrine dedicated to the late general Nogi.

**UJI**, a favorite resort full of nice tea-houses in the southern suburb of Kyoto and noted for its producing the best kind of tea in Japan, charmingly lies on the River Uji, where pleasure-boats are always ready for hire. On the summer night, there flock a large number of holiday-makers to enjoy the cool breeze amidst the glimmer shed by fireflies flittering to and fro on the river.

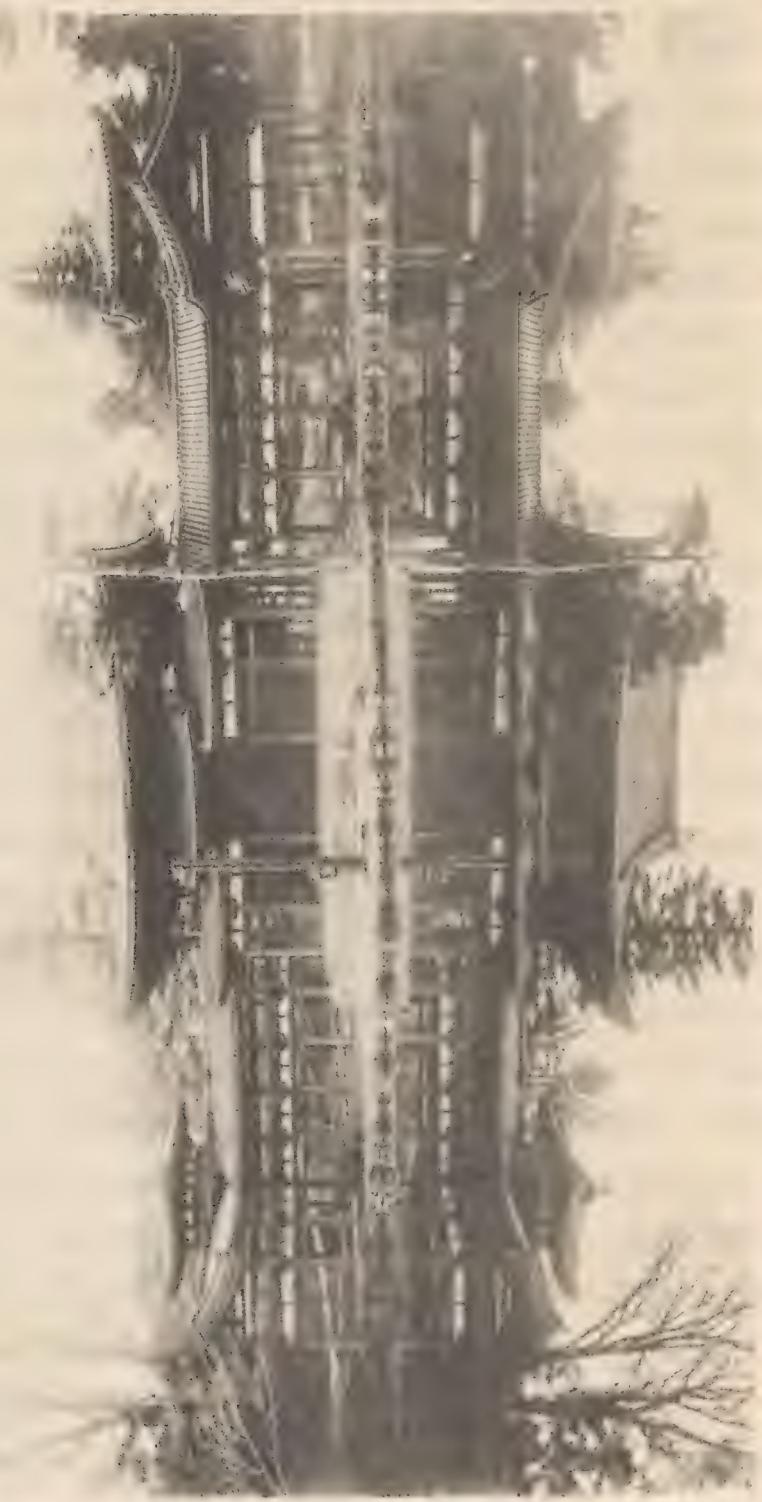
In the middle of the river just above the Uji Bridge, which was first erected in 646, floats an islet with a thirteen-storied stone pagoda known as ‘*Ukishima-no-Tō*’ (Pagoda-on-Floating-Island) put up in 1286. It was once destroyed by flood and has been recently restored. The upper part of the river is full of rugged rocks and the scenery is so beautiful that a boat excursion is very strongly recommended. In the Fujiwara period (888–1185), the nobles residing in Kyoto vied in building villas at Uji.

In early summer when tea-picking begins, Uji suddenly gets very busy and presents a picturesque sight on account of peasant girls, who wear white kerchiefs on their hands and red aprons in front. They pick tea-leaves, singing their typical rural songs as if to lighten the weary hours of labor. Most of these girls come from the neighbouring villages only for the season. The tea leaves of the first picking, which are naturally tender, are employed just for making the choicest tea. Then follows the second, producing the medium quality; sometimes the third picking in August, by which the cheap but inferior kind is made. The Uji tea consists of three kinds, namely, the *Hiki-cha* (powdered tea), the *Sen-cha* (fired tea) which was started in 1738, and the *Gyoku-ro* (Jewelled Dew), a refined development of the fired tea invented in 1835. According to tradition, tea was originally brought over to Japan from China in 805 by Denkyō Daishi, the founder of the Tendai sect of Buddhism, and it was by the famous priest Myōe Shōnin of the *Kōzan-ji* temple of Tagano-o that tea was first planted at Uji. Thenceforth, the reputation of the Uji tea has been spread far and wide.

**KŌSHŌ-JI**, the pioneer temple of the *Sōtō* sect in Japan, is prettily located, half-way up the hill Asahiyama, on the eastern bank of the River Uji. It was founded by Dōgen Zenji in 1233 in accordance with the wishes of Kōsei-in Shōkaku, a nun. The present edifice was re-built of the old timbers brought from the Momoyama Palace and contains a small image of Shaka, which is accompanied by Monju and Fugen on the right and left sides. The avenue *Kotosaka* (Harp's Slope), thickly lined with maple-trees, leads to the Main Temple which is just inside the gate of Chinese style. The garden is seen at its best when the azaleas bloom in profusion.

**BYŌDŌ-IN** is a temple of the *Tendai* sect, lying on the western bank of the River Uji. It was originally a villa of the Prime Minister Fujiwara Michinaga, whose son Yorimichi turned it into a temple in 1051, adding to it several edifices. They were, however, all destroyed by fire in later years, with the exception of the main temple famously known as the '*Hōwo-dō*' (Phoenix Hall), which is considered to be the best specimen of architecture typical of the Fujiwara Period. The *Hōwo-dō* represents a phoenix in the act of alighting on the ground. The central hall (33 ft. 6 wide, 25 ft. 7 deep, and 25 ft. high from the pedestal to the eaves) is intended to be the body of the bird, the lateral corridors on both sides (31 ft. 6 long and 12 ft. 9 wide) to be the wings, while the rear corridor (13 ft. 9 wide and 35 ft. 9 long) behind the central hall is meant to be the tail. The ends of the lateral corridors are again curved towards the front and there is built a square gallery or a turret (17 ft. 9 in each way) at

THE HŌWODŌ OR PHENIX HALL OF THE BYŌDŌ-IN





the bent point. On the tiled roof of the Hall, which stands on a stone pedestal, 3 ft.  $\frac{1}{2}$  high, are mounted two bronze phoenixes, male and female, in the position of soaring up. The outside of the entire building is painted red and the interior is richly decorated with the exquisite ornamentations characteristic to the Fujiwara Period. The coffered ceiling (25 ft. 7 high) is gorgeously painted and is inlaid with gold, silver, and gems, while in the middle of the Hall is hung a beautiful canopy, under which is installed a Sumeru-altar very handsomely inlaid with mother-of-pearl, but now scarcely visible. On the altar is seated Amida (16 ft. high), a noted work by Jōchō, a veteran sculptor at that period. The walls, panels, and doors, though much faded, are decorated with Buddhist paintings such as the Mandala of the Nine Grades of the Jōdo or Land of Bliss by Takuma Tamenari, the chief of the Picture Bureau of the Court. The text of the Amida Sūtra accompanying the picture is cleverly written by Fujiwara Toshifusa, a courtier and calligraphist. The painting of the Twenty-five Bosatsu welcoming the departed soul, riding on the clouds and playing music, depicted on the frieze around the upper part of the walls, is hardly noticeable. Over the lintels (*nageshi*) are painted fifty or more Bodhi-sattvas, but are sadly gone by ages. The *Hōwo-dō* is placed under the ‘special protection’ of the Government, and its model was exhibited by our Government at the World’s Columbian Exposition of Chicago in 1893. The pond in front of the Phoenix Hall is named the ‘*A-Ji-no-Ike*’ and looks very pretty when the lotus-flowers are in blossom. “*A-Ji*” is *Akara* in Sanscrit, meaning the heart.

In the south of the Phoenix Hall stands a belfry with an old bell believed to be an Indian make, constituting a triad of the

reputable bells conjointly with those of the *Jingo-ji* at Takao and of the *Onjō-ji* or Miidera. The *Tsuridono* is a temple dedicated to Eleven-faced Kawn-on in the north of the Phoenix Hall. It was first erected on the river-bank and later brought to the present site. This structure is also under the ‘protected buildings.’ Near the *Tsuridono* is found a monument within an enclosure of a fan-shaped low stone-fence. It was put up in memory of Gensammi Yorimasa, a famous warrior who fell here on May 26th of 1180, severely defeated by an overwhelming army of the Taira Clan in a fruitless attempt to let Prince Mochihito escape towards Nara. The spot is known as the ‘*Ōgi-Shiba*’ (Fan-Turf), because Yorimasa wrote down a farewell poem on his war-fan spread out here on his dying moment and committed a tragic suicide upon it.

## LAKE BIWA

**LAKE OF ŌMI**, the largest lake in Japan, is popularly called Lake Biwa (Lake Guitar) on account of its fancied resemblance to '*Biwa*', a musical instrument. Its northern part, which is oval in shape, is said to correspond to the body of the guitar, and its southern portion, which is very narrow, to its stem. According to legend, the Lake was suddenly produced by an earthquake during one night in 286 B.C., while Mt. Fuji sprang up at the same moment.

The Lake, 285 feet above the sea-level, has an average width of 6.6 miles from east to west, and the length of 39.7 miles from north to south. Its narrowest part at Katata measures only  $2\frac{1}{2}$  miles and the widest at Nagahama 15 miles. The deepest point of the Lake is 318 feet, while the depth gradually lessens towards the south or Otsu. There are found a few islands on the Lake, which are all comparatively high, such as Chikubu-shima (396 ft.), Oku-shima (1,320 ft.), etc. The Lake swallows all the waters swarming in from the neighboring hills and rivulets, and drains them off partly to Kyoto through the canal, and partly into an outlet at the southern end, called there the River Seta-gawa, then

the River Uji-gawa at Uji, lastly the River Yodo-gawa near Osaka, whence out to Osaka Bay.

Lake Biwa has been and is still being made a favorite theme for poets and artists. The 'Eight Views of Ōmi', which were selected in 1500 by the Prime Minister Konoe Masaie (1442-1504) in allusion to the 'Eight Views of Lake Hsiao-Hsiang', China, are constantly displayed on all works of art.

The 'Eight Views of Ōmi' are as under :

- Autumn Moon sighted from Ishiyama.
- Night Rain at Karasaki.
- Snow on Hirayama seen in the Evening-twilight.
- Sunset Glow at Seta.
- Sonorous Tone of the Mii-dera's Bell in the Evening.
- Boats sailing back to Yabase.
- Sunshine with a breeze at Awazu.
- Wild Geese alighting at Katata.

The Lake abounds with fish, the majority of which supply the fish-market of Kyoto. Some fish are caught in the '*Eri*', or arrow-shaped fish-traps, which are seen lining the shore. They are so made that the fish once driven into the inner corners of the hollow barb can not come out again.

Communication on Lake Biwa : The steamers of the Konan Kisen Kwaisha carry on a service of pleasure-boats to all the places of interest, that is, to Ishiyama, Karasaki, Sakamoto, etc. ; besides, to Hikone in the morning and evening. There are two other steamship companies transporting passengers and freight to more distant destinations.

**ONJŌ-JI**, commonly called the '**MII-DERA**' is the headquarters of the *Jimon* branch of the *Tendai* sect situated in a dense grove of evergreen trees in the north-western part of Otsu. It was established by Prince Ōtomo-no-Yota in 686 in obedience to the dying words of his father, the Emperor Kōbun. In 858 when Enchin, an eminent priest of the *Enryaku-ji*, returned from China, the temple was found in a delapidated condition, so that he revived it the next year. In its flourishing days, the *Onjō-ji* had more than seven hundred temples divided into three sections, namely, the *Nan-in* (South Hall), the *Chū-in* (Middle Hall) and the *Hoku-in* (North Hall). These buildings were, however, all burned down sometimes by the *Enryaku-ji* priests on account of the religious discord and at other times by the inter-civic wars. At the present time, there remain only eleven temples belonging to the *Nan-in*, eight to the *Chū-in*, and three to the *Hoku-in*. Now, let us begin with the *Nan-in*, the nearest point from Kyoto.

The visitor alights at the bottom of a high flight of stone-steps. On its left side is seen a Shinto shrine '*Nagara Jinsha*' dedicated to Susanowo-no-Mikoto and Ōyamakui-no-Mikoto, the tutelary deities. On the top of the hill stands the *Shōhō-ji*, a noted temple, containing an image of Nyoirin Kwan-on carved by Enchin. It is No. 14 of the Thirty-three Holy Places in western Japan and commands a glorious view over Lake Biwa. The temple was founded by order of the Emperor Gosanjō in 1072 and its interior is very beautifully decorated. Most people mistake the *Shōhō-ji* for the *Mii-dera*, which is the general name applied for all the temples belonging to the *Onjō-ji*. A small edifice on the right hand is the *Hyaku-tai-dō* in which are placed one hundred images of Kwan-on. The granite obelisk on the

left eminence was put up in memory of the loyalists who fell in the Satsuma rebellion of 1877. Descending the back-steps towards the *Chū-in*, there is sighted on the right hand a Shinto shrine, the ‘*Mi-o Jinsha*’, dedicated to Izanagi-no-Mikoto and Izanami-no-Mikoto, the creator and creatress of the Universe. Proceeding through the wood, the visitor comes to the *Ni-ō-mon*, or the main gate to the *Chū-in*, in which niches are contained two Deva Kings attributed to Unkei, each measuring over 8 feet. It was removed here by order of Ieyasu in 1601 from the *Seiji Jōraku-in* of Koga District. On the right hand of the gate stands the *Shaka-dō* with an effigy of Shaka as its principal Buddha. It was rebuilt in 1615 by the command of the Emperor Gomizunowo. At the back corner of the *Shaka-dō* is exhibited a legendary soup-cauldron of some 5 feet in diameter, in which soup was prepared for Musashibō Benkei. In front of the *Shaka-dō* is found a belfry with a celebrated bell, which constitutes one of the ‘Eight Views of Ōmi’, namely, “The Sonorous Tone of the Mii-dera’s Bell in the Evening.” To the west of the *Shaka-dō* is located the *Kondō* (Main Temple), likewise known as the ‘*Oku-no-in*’ (Inner Hall), where is enshrined an image of *Miroku* (1 ft. 8 high) believed to have belonged to Nangaku Daishi, a saintly priest in the Chin Dynasty of China. In later years, the image came to Korea (Kudara), whence to Japan in the reign of the Emperor Kimmei (540–572 A.D.). Thenceforth, it is said to have been possessed by the Emperors Tenchi and Temmu in succession and was transferred to this temple in 686. The *Kondō* in existence was re-erected in 1596 by Ō-Mandokoro, wife of Toyotomi Hideyoshi. In the inner part of the hall, there are kept burning three perpetual lights which the abbot Enchin lighted

at the commencement. Close by, is found a well called 'Akai' which successively supplied the bath-water to the Emperors Tenchi, Temmu and Jitō on birth, hence the name of the *Mii-dera* or Honorable Well Temple. It was subsequently changed into the present spelling of the *Mii-dera* or Three Wells Temple. Notice the frying dragons by Kanō Motonobu painted under the eaves of the well-shed. Near at hand, is seen a little house containing a large bell widely known through the depth and width of the country in connection with Musashibō Benkei. According to tradition: One day, Benkei, a priest of unusual strength in the *Seitō* of the *Enryaku-ji* and later a popular warrior under Yoshitsune in the 12th century, carried up the bell of the *Mii-dera* to the summit of Mt. Hiei where it always sounded 'I want to return to the *Mii-dera*' whenever it was struck. Thereupon, Benkei grew furiously angry and rolled it down the mountain, hence the scratches all over the bell. Others say that the monks of the *Mii-dera* promised Benkei to entertain him to his heart's content with a soup prepared in the above-stated cauldron, so that he returned the bell to them by rolling it down the valley. To the west of the bell-house stands a two-storied library, in which are kept preserved a complete set of Buddhist Scriptures of the Ming print. It was first put up by the Shogun Ashikaga Takauji and re-built by Mōri Terumoto, a Daimyo in the Tokugawa Dynasty. On the other side of the library towers across the path a three-storied pagoda removed here from the *Hiso-dera* of Yoshino, Yamato Province. In the lower part of the pagoda are enshrined Shaka, Seishi and Kwan-on. Adjacent to the pagoda is located the *Tō-in*, literally the T'ang Hall, so named from its construction after the model of the Ch'ing-Lung-

Ssu temple in the T'ang Dynasty of China. The *Tō-in* is also called the *Daishi-dō* (Founder's Hall), because there are installed two images of Enchin or Chishō Daishi and that of 'Yellow Fudō'. Besides, there are contained a large number of Buddhist carvings and sūtras brought from China and highly valued, many of them being registered as 'National Treasures.' Coming back to the main gate (*Niō-mon*) and turning to the left, the visitor should not miss the *Eman-in*, nicknamed the 'Okyō Temple' for its rich possession of paintings executed by Maruyama Ōkyō, a most skilful artist. The sliding-screens painted by Kanō Eitoku on gold ground are seen in the first building. The sepia drawing on the sliding-screens in the 'Shinden' rooms by Ōkyō are intensely admired. There are other pictures by Kōrin, Tan-yū, etc., all very attractive. The *Hoku-in* (North Hall) of to-day is too insignificant to be mentioned.

**KARASAKI** (2 m. 4 from Otsu) is counted as one of the 'Eight Views of Ōmi', namely, the 'Night Rain at Karasaki', and is famously known for its wonderful pine-tree, the largest of its species in Japan, not in height but in dimension. It is undoubtedly one of the most remarkable trees in the world. It measures 30 ft. in height, the circumference of the trunk 30 ft., the length of branches from east to west 240 ft., and that from north to south 288 ft. The branches numbering about 380 spread mostly downwards and outwards, so low that one has to crouch in order to pass under them, and they are supported by nearly 360 props. The decayed parts on the trunk are carefully filled up with plaster to ward off the rain. According to tradition, this sacred tree was

originally planted some 1,200 years ago under the maiden-name of 'Nokiba-no-Matsu' (Pine-under-the-Eaves) or 'Ippon-Matsu' (Single Pine) in the garden of Koto-no-Mitate-Ushimaro, the ancestor of a priestly family belonging to the Hiiei Shrine. A tiny shrine, Karasaki Jinsha, in front of the tree, is dedicated to Wakemasa-Hime-no-Kami, wife of Koto-no-Mitate-Ushimaro. An annual festival called 'Mitarashi' takes place in honor of the Shrine from July 28th to the 30th inclusive, when thousands of lights are lighted up near the pine-tree in the evening, presenting the veritable sight of a fairy-land.

**SAKAMOTO** ( $1\frac{1}{2}$  m. from Karasaki) nestles at the eastern foot of Mt. Hiiei and is regarded as one of the prettiest spots near Kyoto. The lovely cherry-blossoms in the spring, the cool shades in the summer, and the maple-tints in the autumn, all attract crowds of holiday-makers throughout the year. The scene of the three picturesque stone bridges in a row spanning a clear stream which runs down the valleys of the holy mountain is unusually charming. Beyond in the stately forest stands a famous old Shinto shrine, *Hiiei Jinsha*, dedicated to the tutelary deity, Ōyamakui-no-Mikoto, a grand-nephew of Amaterasu-Ōmikami or Imperial Ancestress of Japan. This shrine, known as the 'Sannō Gongen' before the Restoration of Meiji, is now revered as a highest Government shrine, and is surrounded by some forty subordinate shrines in the vicinity.

**ISHIYAMA-DERA**, superbly situated on a low hill overlooking Lake Biwa, is a temple of the *Shingon* sect dedicated to Nyoirin Kwan-on. It was founded by the famous priest Ryōben Sōjō, in obedience to the command of the Emperor Shōmu, in the Tempyo Shōhō Era (749–756). The temple is very largely visited by worshippers all the year round, being No. 13 of the Thirty-three Holy Places dedicated to Kwan-on in the western part of Japan. The name ‘*Ishiyama*’ or Stone Mountain is derived from the gigantic black rocks of fantastic shapes cropping up in the temple ground as if they are arranged on purpose by a skilful landscape designer. Ishiyama constitutes one of the ‘Eight Views of Ōmi’, namely, the ‘Autumn Moon sighted from Ishiyama’ and is reputed for its azaleas, autumn-tints and fireflies which are at least three or four times bigger than those found at other places. The latter part of the road leading to Ishiyama from Kyoto runs along the picturesque bank of the River Setagawa, on whose clear water are floated tiny fishing-boats here and there. This pretty scene and the green mountains at a distance afford a charming ride or walk. After passing the neat village of Ishiyama, a fashionable resort full of nice restaurants and inns, the *Tōdai-mon* or main gate of the Ishiyama-dera is soon reached. In the right and left niches, there are keeping watch over the entrance two time-worn statues of ‘Niō’ attributed to Unkei. Walking through the avenue of maple-trees interspersed by azaleas, the visitor comes to a flight of stone-steps. On the top, there stand the main temple on the left side, the *Kwan-on-dō*, the *Bishamon-dō* and the Founder’s Hall on the right, while the belfry, the ‘*Tahōtō*’ pagoda and the ‘*Azekura*’ store-house a little higher on. Just before entering the main temple, which is

found up another few stone-steps and partially built over a cliff, no visitor should miss a weather-beaten but impressive-looking window named the '*Genji Mado*' or Window of Genji, familiar to all the ears in this Empire. It was indeed by the side of this very window of the Genji Room that our peerless authoress Murasaki Shikibu composed the famous '*Genji Monogatari*', which is considered to be the most refined classical romance ever written in the Japanese language. '*Genji*' is the name of a prince, the hero of the *Monogatari* or romance. This great work consists of fifty-four chapters and narrates the aristocratic life of the three dynasties (897–967 A.D.) of the Emperors Daigo, Shujaku and Murakami, extending over 70 years. The first lines flown out of the delicate pen of our laudable authoress were displayed on the chapters on '*Suma*' and '*Akashi*' on the night of August 15th, 1007, when she was absorbed in admiring the beautiful moonlight shining high on Mt. Konshōzan seen far off in front of the Window of Genji. Murasaki Shikibu was a daughter of Fujiwara-no-Tametoki, a court-noble. She married Satō Nobutaka, on whose death she became a court-lady, serving the ex-Empress Ichijō, then titled the Dowager Jōtōmon-in. One day, Princess Senko, a daughter of the Emperor Murakami, asked her niece, the Dowager, to get for her some interesting novel. Thereupon, the Dowager ordered Murasaki Shikibu to write a romance that her aunt might heartily enjoy; the result was the production of the *Genji Monogatari*. The exact birth-year of Murasaki Shikibu is not certain, but she died in 1031.

The image of Nyoirin Kwan-on, the chief object of worship of the Ishiyama-dera, is of gold bronze, six inches high, and had

been much revered by Prince Shotoku Taishi during his lifetime. It is kept in the body of the larger Kwan-on, 16 feet in height, carved by Ryōben, and is shown once in thirty-three years. The two statues placed near the main image represent 'Zō-ō-Gongen' on the left and 'Shitsu-Kongōjin' on the right. They are attributed to Ryōben and respectively measures 8 feet high. On the left hand further on, there sits on an altar an effigy of 'Fudō' said to have been carved by Kōbō Daishi when he was 42 years old. On the right and back sides are arranged many wooden sculptures, some of them are registered as 'National Treasures.' The present temple of the Ishiyama-dera was erected by Yodogimi, mother of Hideyori, towards the end of the 16th century. It is quite worth while to spare a few minutes in the temple in order to inspect the Buddhist carvings and to have a glimpse of the historic Genji Room where some writing materials used by Murasaki Shikibu are shown.

Now, leaving the main temple, the visitor proceeds towards a curious edifice resembling a log-house, called '*Azekura*' or a store-house. It is believed to have been erected in 749 and contains a number of temple-treasures. The '*Azekura*' is also called '*Kugi-nashi-Kura*' (Store-house-without-nails) from the fact that it is so constructed by jointing and dovetailing the beams, etc., that nails could be entirely dispensed with. The striking point of this architecture is to let it automatically ventilate the inside and to prevent the dampness penetrating through. Beyond the *Azekura* stands a two-storied pagoda '*Tahōtō*', the oldest of its kind in existence, built by Yoritomo in 1190. This pagoda, the main temple and the *Azekura* are all placed under the 'special protection' of the Government. Still further on, there is put up

the '*Kwan-Getsu-Tri*' or Moon-Viewing-Arbor, where a splendid sight of Lake Biwa is obtained, particularly fascinating on a moonlight night. Coming down homewards, the visitor will have a peep into the belfry with a fine bell built in the Kamakura period. A few steps below the belfry is located the Founder's Hall. In the center of the Hall is seated an image of Kōbō Daishi, that of Ryōben Sōjō on the right side, and that of Naikū Jun-yū on the left. The last-named was a learned priest of the Ishiyama-dera, so that his image is enshrined in this hall. Now, let us return home and have a little rest.

*Sayonara! Sa-yō-nara! Banzai!*





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